No. 218. Hiroshige: Peacock and Peony

On View from Jan. 23. No. 139 Sale Jan. 27th and 28th

Japanese Color Prints

The Collection of

Lindsay Russell, Esq.

Ex-President of the Japan Society of New York

Hiroshige's famous "Peacock and Peony" (the Happer copy); an undivided Kwacho Triptych; the most noted "Rain and Snow" prints—Ohashi, Shono, Tsuchiyama, Kambara, Matsuchiyama, Semba; five of the "Lake Biwa" series; two of Hokusai's "Lonely Mountain" prints from the "36 Views" and the "Wave"; the Beautiful Women of Harunobu, Koriusai, Yeishi, Yeisho, Utamaro, Kiyonaga and Masanobu; "Nichiren Praying for Rain" from that rare Kuniyoshi series: Hosoye of the Primitives, Kiyohiro, Kiyomitsu, Kiyonobu, Shunsho.

Lacquer Hosoye by Kiyomasu
Broadsheet "Iwai Hanshiro" by Sharaku and three superb triptychs "Taira Ghosts in Daimotsu Bay" by Kuniyoshi "Naruta Whirlpool" by Hiroshige and his "Kiso Mountain in Snow" in collector's condition

---

Library and Manuscripts

of the late

Professor Ernest F. Fenollosa

Distinguished Critic on Japanese Art

Including his reference books on China and Japan; Anderson, Giles, Hirth, Binyon, "Seals of the Kien Lung Period," published in China; his own private books of seals and signatures of Chinese and Japanese artists (not to be duplicated anywhere); the original manuscripts of his critical articles on Buddhism, Japanese Art, Chinese Art, etc.; his notebooks; translations of original works and other memorabilia.

Consigned by Messrs. Yamanaka & Co., New York.

To be sold at unrestricted public auction

Tuesday and Wednesday Eve'gs, Jan. 27 and 28, 1920

at 8:15 o'clock

On View from Friday, January 23, 1920, 9:30—5:30 p. m.
Including Sunday, January 25, 10:30—4:30 p.m.

The Walpole Galleries

No. 10 East Forty-Ninth Street, New York

Telephone: Murray Hill 6512

153

LIST OF ILLUSTRATIONS

		No.
BUNCHO:	Two Actors, gauffrage printing	100
HARUNOBU:	O-Sen. Tea House Maiden	139
HARUNOBU:	Courtesan's Dressing Room	140
HIROSHIGE:	Kakemonoye: Peacock and Peony. Frontispiece	218
HIROSHIGE:	Kakemonoye; River Gorge in Snow	219
HIROSHIGE:	Triptych; Kiso Mountain Snow	335
HIROSHIGE:	Triptych; Naruta Whirlpool	351
HIROSHIGE:	Kwacho. Bluebird and Hibiscus	220
HIROSHIGE:	Kwacho Triptych, undivided	208
HIROSHIGE:	Panel Yoshiwara Moon	223
HIROSHIGE:	Ohashi Rain	359
HIROSHIGE:	Eagle over Susaki Plain	344
HIROSHIGE:	Matsuchiyama Snow	343
HIROSHIGE:	Shijo River Festival	122
HIROSHIGE:	Zenkoji Kawaguchi Crossing	346
HIROSHIGE:	Shono Rain	135
HIROSHIGE:	Tsuchiyama Rain	136
HIROSHIGE:	Kambara Evening Snow	132
HIROSHIGE:	Semba from the Kisokaido	108
HIROSHIGE:	Karuizawa Station, Kisokaido	105
HIROSHIGE:	(Yeisen) Cormorant Fishing, Kisokaido	106
HOKUSAI:	Umezawa Soshu, "36 Views"	160
HOKUSAI:	Fuji Above the Lightning, "36 Views"	155
HOKUSAI:	Fuji in Clear Weather, "36 Views"	157
HOKUSAI:	Great Wave, "36 Views"	161
HOKUSAI:	Onden Mill Wheel, "36 Views"	162
HOKUSAI:	Drum Bridge, Kameido, "36 Views"	163
KIYOHIRO:	The Lovers, Hosoye	166
KIYOHIRO:	Rain Print, Actors, Hosoye	167
KIYOMASU:	Lacquer Hosoye, Actors	164
KIYONAGA:	Hashiraye. Courtesan in a Sun Hat	169
KORIUSAI:	Hashiraye. A Domestic Idyl	172
KORIUSAI:	Chuban: Two Girls at a Lattice	375
KUNIYOSHI:	Triptych: Taira Ghosts in Daimotsu Bay	187
MASANOBU:	Segawa and Matsundo, Beautiful Rivals	360
SHARAKU:	Iwai Hanshiro as a Woman	419
SHUNSEN:	Kwacho: Large Rose Peonies	232
SHUNSHO:	Chuban: Jusan Mairi, Hayashi Collection	376
TOYOKUNI:	Large Head in the Manner of Sharaku	420
TOYOKUNI:	Hosoye: Sekawa Kikunojio as a Lady	421
TOYOKUNI:	Iwai Kumesaburo with Large Yellow Hat	436
UTAMARO:	Courtesan Detaining Her Lover	437
YEISHI:	Courtesan Painting a Fan	455
YEISHO:	Triptych: The Yellow Pleasure Boat	457
FENOLLOSA:	Garden, Japan.	
FENOLLOSA:	Home, Southern Alabama.	

THE LINDSAY RUSSELL COLLECTION

JAPANESE COLOR PRINTS

Mainly from the Happer, Hirakawa and Bing Collections

In offering a collection of prints of such distinction as these coming from the portfolios of Mr. Russell, attention should be called to a few of the more unusual examples.

Japanese Prints are now known and admired by so many eager collectors that most of us are more or less familiar with the many fine "Rain," "Snow" and "Moonlight" favorites included—"Shono" with its hillside group huddled under their umbrellas and bending before the wind, "Ohashi" with the pelting rain on the rafts in the river; the majestic mountains of Hokusai; the Botticelli grace of the women of Harunobu and the more stately beauty of the Egerias and Phrynes of Kiyonaga and Utamaro.

But the intervals are long between the appearance of an undivided "Kwacho" or Bird and Flower Triptych as shown in No. 208; and how few have seen such use by Koriusai of massed black as in the beautiful hashiraye characterized as "A Domestic Idyl," No. 172, which Mr. Arthur Ficke considers the finest print in the Russell collection.

Not often does one have a chance to examine carefully a "Urushi-ye" or lacquer print in such fine condition as No. 164 by Kiyomasu, with the use of gold as well as lacquer to enhance the armor of the victorious warrior; or a broad sheet by Sharaku, No. 419. And rare indeed is a sight of Hiroshige's greatest triptych "Kiso Mountain Snow," No. 335, a stupendous and overpowering snow scene, and yet where the snow lies gently like a heavenly bridge let down for mortals to admire.

Best of all perhaps is the superb "Peacock and Peony," No. 218, which Mr. Russell secured from the well-known expert, Mr. J. S. Happer. In this connection a quotation from a letter of Mr. Russell's is interesting:

"Nov. 26, 1919 . . . the special value attached to the Peacock print is that it came from Mr. Happer's collection and that for twenty years it was quite famous in his collection. A few weeks after he sold it to me I received a letter from which I quote:

" 'As soon as Mrs. Happer got my letter about the "Peacock" she came down on the night train and begged me to stop it if not too late. None of my arguments had any effect; so if you have not made any irrevocable disposal of it, would you let me pay you 1000 *yen and cancel the deal? I do not ask it, but she does. I had no idea she would take it so seriously.*

" 'Thanking you for all you have done for me and hoping I may be able to regain the "Peacock" for Mrs. Happer, I am, etc.' "

G.H.H. 4/22/20

The Fenollosa Garden in Japan

"Kobinata" or "Little Sunshine Hill," the Fenollosa Home in Southern Alabama
[Courtesy of "Sidney McCall"—Mrs. Fenollosa]

PROFESSOR ERNEST F. FENOLLOSA

We are happy to be able to offer the books from the library of the late Professor E. F. Fenollosa in connection with the Japanese Color Prints of Mr. Lindsay Russell, ex-President of the Japan Society of America and still an officer in that Society.

Professor Ernest Francisco Fenollosa was a native of Boston, Mass., graduating from Harvard with brilliant honors in 1874.

He was class-poet and the winner of a scholarship providing for two years' study abroad in any university of his choosing; but he preferred taking a post-graduate course at Harvard in Philosophy and Economics.

It was just at this time that Japanese genius and statesmanship were becoming known to the outer world. The University of Tokyo was in process of being established.

The Japanese Government sent a commission to the United States and part of the object of the official visit was to secure from Harvard the services of the three most gifted young men of recent graduation as professors in the new university.

Ernest Fenollosa was one of the three to receive and accept the flattering offer. He went to Tokyo and served in the great new school as Professor of both Philosophy and Political Science. Many of the young men of his class were years older than himself. Marquis Ito and Count Inouye were among his earliest and most loyal friends.

Even to this day, in Japan, Ernest Fenollosa is known as the "Daijin Sensei," or "Teacher of Great Men." The Japanese do not forget. Those who have truly served them are never really dead, for they live in Japanese memories and hearts.

After several terms at the University of Tokyo Professor Fenollosa's private researches and deep studies in Chinese and Japanese Art began to attract Imperial attention. He was finally taken from the University altogether and made Imperial Commissioner of Japanese Fine Arts.

In this capacity he founded and put into working order both the Imperial Tokyo Museum and the School of Fine Arts. He was head also of several of the artists' clubs, and at this time wrote countless catalogues and reviews of various Art Exhibitions.

He was repeatedly decorated by the Emperor Mutsuhito, the final order bestowed giving him at court the rank of native princes and foreign ambassadors. This rank he held until his death, since which still another posthumous order has been conferred.

After seeing for himself the greatness of Far Eastern Art at its best, it was not difficult to show the then foreign-mad upper classes of

Japan that their art, plus that of China and Korea, possessed, fundamentally, all the glory of European Art, but when he proclaimed that the humble "Ukiyo-ye"—that mirror of the "Floating World"—had its own great value, aristocratic Japan was, to put it mildly, a bit skeptical.

Yet the young American persisted. He told the Japanese that the hitherto despised wood-print, with its wonderful and simple color schemes, formed a veritable "grammar of art." He preached what no one before that time had ever dared to say—that an artist who could not draw two straight lines to be in harmonious relations could not expect to achieve beauty with two hundred; and so with the two primary colors first used in such hand-prints—the luscious rose and green, for instance, of the initial actor prints.

At the very time in which Ernest Fenollosa was preaching these radical doctrines, there were already, in far-off Paris, a few French artists who, having obtained some copies of Japanese prints, were independently saying much the same thing.

In London James McNeill Whistler openly stated his conviction of their artistic beauty and value.

Some time later, when Professor Fenollosa was travelling for the Japanese Government in Europe, he met the venerable Worth, the designer of women's gowns. There were many prints thumb-tacked around the walls of Worth's private office—Kiyonagas, Outamaro's, Yeishi's, Haronubu's, and even the later Hokusai's. Worth then made the statement that it was from such prints that he had learned to place his touches of black velvet against the brilliant fabrics of evening gowns.

Prof. Fenollosa's interest in Oriental Archæology and in Japanese and Chinese Paintings, Books and Prints and his study of them imbued him with the idea that modern European Art was persistently neglecting the great principle of taste in favor of a too liberal imitation of nature. His critical articles and the Japanese and Chinese Collections which he placed in the Boston Fine Arts Museum have undoubtedly exerted a permanent influence on our art ideals.

The Japanese paid him the great compliment of asking him to catalogue and arrange the first public exhibition of Color Prints ever held in that country, the slender little volume on its odd foreign paper being No. 47 of this collection. Here he writes:

"In Japan few lovers of art have cared anything about Ukiyo-ye . . . it was despised as vulgar, as the art of the common people, much as the Puritans of England were shocked at the vulgarity of the Theatre in Shakespeare's day, but . . . the popular history, the novel, the theatre, the illustrated book, all took their honorable rise from the ranks of the people. . . Foreigners become absorbed in the fundamental laws and simple harmony in the Ukiyo-ye prints, . . . in their absolute æsthetic

excellence, in their simplest, broadest and most subtle effects . . . thus the work of rose and green of Kiyonobu became the simple grammar of color arrangement, . . . and in the three colors with Kiyomitsu and the five or six with Harunobu, we have this grammar carried on to the point of splendid rhetoric."

Special attention is called to the many notes made by Professor Fenollosa in his books and to the value of the manuscripts of his critical articles. Here are the expressions of his ideas, simply worded to suit his young Japanese hearers, and yet clothed in classic English. Here he conveys our most valuable criticisms and an appreciation of Japanese Art in a form that after delivery as lectures in a foreign university becomes lost to the world. These penciled sheets are the nucleus of all that remains to us of his wonderful critical faculty and as such they are very precious.

CONDITIONS OF SALE

1. All bids to be per lot. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of the sale. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. Terms Cash. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition five days before the sale.
Priced copies of this catalogue at $2.00 each.

THE WALPOLE GALLERIES.
Edward Turnbull
Lenore Young Turnbull
10 East 49th Street, New York

This sale will be conducted for the Walpole Galleries by
MR. WALTER S. SCOTT

Telephone, Murray Hill 6512.

CATALOGUE

BOOKS FROM THE LIBRARY

OF THE LATE

PROFESSOR ERNEST F. FENOLLOSA OF KOBINATA, ALABAMA

Original manuscripts of his critical articles, reference books on China and Japan, Works of Philosophy, and books of a miscellaneous character, and a few books of his wife, Mary McNeil Fenollosa, known under her pen name of "Sidney McCall."

Some of these books have suffered from the weather conditions natural to the Gulf Coast States, and the library at "Kobinata," their home in Southern Alabama, was no exception. Where the bindings only are affected (while the text remains in good condition), they will be described "needs binding;" where the text and binding both are affected, they will be described as "storm worn," in order to save both time and expense of printing.

All of the books have the "Kobinata" library label signed by Mrs. Fenollosa, and no further mention will be made of this in the descriptions, but the many delightful and interesting "association copies" will be described.

FIRST SESSION, LOTS NOS. 1-233

1. ALABAMA MEMORIAL RECORD. Concise account of the State's Political, Military, Professional and Industrial Progress, with Personal Memoirs. *Portraits.* 2 vols., very thick, tall 8vo, stamped morocco. Madison, Wis., 1893.

2. ALBUM OF HEAVY PLAIN PAPER, folio, bound in scored morocco, suitable for mounting photographs of prints, or surimono.

3. ANDERSON (WM.). Descriptive and Historical Catalogue of a Collection of Japanese and Chinese Paintings in the British Museum. *Illustrated.* Tall 8vo. London, 1886.

   *Autographed "Ernest F. Fenollosa Museum Fine Arts, Boston" in ink on a fly-leaf. The binding and the first and last leaves unfortunately are badly "storm-worn," but the book is perhaps the rarest and most difficult work of reference (as it is one of the most valuable) on this subject to secure. It has long been out of print.

4. AMSDEN (DORA). Impressions of Ukiyo-Ye, the School of the Japanese Colour Print Artists. *Illustrated from prints.* Sq. 12mo, Japanese binding. San Fran. (1905).

   *Autographed by the author.

5. ARNOLD (EDWIN). Indian Poetry, containing a new edition of "The Indian Song of Songs," "Proverbial Wisdom" from the Hitopadesa, etc. 8vo. London. Trubner's Oriental Series, 1881.

6. ARNOLD (MATTHEW). Essays in Criticism. Lond., 1888. Marquand and Frothingham's History of Sculpture, N. Y. 1905; Rood's Modern Chromatics, N. Y. 1879; Reinach's Story of Art throughout the Ages, N. Y. 1904. Bindings damaged. (4).

7. AUDUBON (J. J.). The Birds of America, from Drawings made in the U. S. and their Territories. Vol. I. 70 *colored plates of American Birds in their native haunts.* Tall 8vo, contemporary stamped morocco, gilt edges, text foxed but plates intact. New York. V. G. Audubon, 1859.

8. BACON (A. M.). Japanese Girls and Women. 12mo. Boston, 1891.

9. BARTH (A.). The Religions of India. Authorized Translation by J. Wood. 8vo. Trubner's Oriental Series. London, 1882.
*Autographed twice in ink by Prof. Fenollosa, and with many of his pencilled marginal comments and marks.

10. BERENSON (BERNHARD). North Italian Painters of the Renaissance; Central Italian Painters of the Renaissance. *Frontispieces.* 2 vols., sm. 8vo. New York, 1907.

11. BINYON (LAURENCE). Painting in the Far East, an Introduction to the History of Pictorial Art in Asia, especially China and Japan. *Illustrations from fine originals and Index.* Sq. tall 8vo, gilt top, uncut. New York, 1908.
*25 pages are devoted to the Color prints of Japan; Binyon is an accepted authority on the subject.

12. BLAND (J. O. P.) AND BACKHOUSE (E.). China under the Empress Dowager, being the Life and Times of Tzu Hsi, from State Papers and Private Diary of the Comptroller of the Royal Household. *Illustrated.* Tall 8vo. London, 1911.

13. BOULGER (D. M.). The History of China. *Map, index and two plates.* 3 vols., very thick 8vo. London, 1881-84.

14. BRINKLEY (CAPT. F). Japan, described and illustrated by the Japanese. Written by eminent Japanese Authorities and Scholars. Sections 1 to 15 in the original parts, fine condition. 4to. Boston, J. B. Millet (1897-1898).
With 60 full page colored photographs, including 15 plates of the flowers typical of Japan: Wistaria, Lotus, Peony, Iris, Japonica, Chrysanthemum, etc., Geishas, Workmen, Nobility, etc., with numerous text illustrations.

15. BUDDHISM. Beal (Samuel). Texts from the Buddhist Canon, commonly known as Dhammapada, with accompanying narratives translated from the Chinese. 8vo. Boston, 1876.
1.75
By a recognized authority on Buddhism.

16. ——. Beal (Samuel). Abstract of Four Lectures on Buddhist Literature in China. *A few illustrations.* Tall 8vo. London, 1882. Travels of Fah-Hian and Sung-Yun, Buddhist Pilgrims from China to India, 400 A. D. and 518 A. D. Translated from the Chinese. *Map,* 12mo, 1869. 2 vols., both in poor condition.
6 -

17. ——. Nanjio (Bunyiu). Short History of the Twelve Japanese Buddhist Sects. Translated from the Japanese. 12mo. Tokyo, 1886.
3 -

18. BULLOCK (T. L.). Progressive Exercises in the Chinese Written Language. Tall 8vo; needs binding. London, 1902.
1 -
*Autographed by Prof. Fenollosa, and with some notes on the fly-leaves and on slips laid in.

19. CHAMBERLAIN (BASIL H.). The Classical Poetry of the Japanese. 8vo. Trubner's Oriental Series; needs binding. London, 1880.
1 -
*Some marginal markings and words.

20. ——. Notes by Motoori (1730-1801) on Japanese and Chinese Art. Translated by B. H. Chamberlain. 8vo., wrappers, n. p., n. d. (Read 16th April, 1884.)
1.50
*Interesting as the comment of an educated Japanese on the art of his country. There are very few such translations accessible to the collector.

21. ——. Things Japanese, being Notes on Subjects connected with Japan. *Map.* 8vo. Tokyo, 1890.
1.50
Many curious and interesting facts alphabetically arranged. With Prof. Fenollosa's autograph.

22. ——. Practical Introduction to the Study of Japanese Writing. *Many illustrations, including its backbone of Chinese characters.* 4to. London, 1899.
13 -

23. CHINESE BOOK, KANG HSI PERIOD. Seals of Famous Artists of Tang Sung Yuan, printed in brown ink. Tall 8vo. Very Rare.
5 -

24. CHINESE DICTIONARY (MORRISON (R.). A Dictionary of the Chinese Language. Vol. 1, Chinese-English. Very thick 8vo, half leather; worn. Shanghai and London, reprinted 1865.

*"Fenollosa 1897" in his hand pencilled on the foreword.

25. CHINESE DICTIONARY. WILLIAM (S. WELLS). Syllabic Dictionary of the Chinese Language, arranged according to the Wu-Fang Yuen Yin. 4to, old half leather; worn. Shanghai, 1874.

26. CHINESE INSCRIPTION STUDIES ON STONE. 1821. Two thick folio volumes, half bound in green morocco, the first volume "storm-worn," containing hundreds of Chinese inscriptions, signatures, crests, rubbings from tablets, etc., on native paper; early rubbings from figures very valuable for costume, manners and customs, dances, occupations, etc.

THIS OLD CHINESE BOOK OF MEMORIAL TABLETS "Kinsekiso" (in gold, mineral, stone, etc.) is the "Seishin kokan" of the Emperor Kien Lung, showing the forms of bronze, gold, and metals, and their decorations, also of arms and armor. EXCESSIVELY RARE AND MOST UNUSUAL. The Collection was made by the Emperor Kien Lung, and the book was prepared in Chia Ching and published in the first year of Tau Kwang.

27. CHINESE GRAMMAR. WILLIAMS (S. WELLS). Easy Lessons in Chinese, or Progressive Exercises to facilitate the Study of that Language, especially adapted to the Canton Dialect. 8vo, half old leather. Macao, 1842.

28. CHINESE MAPS. A series of historical maps in colors Nino Mi Ga Shokin, published in Yedo (Tokyo) about 1857. Folio, in the original cloth portfolio.

*Very rare, Showing China from the earliest period and its development.

29. CHINESE PORCELAINS. Catalogue of a Special Loan Exhibition at the Duveen Galleries, New York. With introduction descriptive of the varieties. 8vo, wrappers, pp. 465. N. Y. n. d.

With Prof. Fenollosa's pencilled autograph and a few notes against some of the pieces.

30. CHINESE PROVERBS. Hau Kiou Choaan. Translation from the Chinese. Vols. 2 and 3. London, 1761 (with autograph of Gabriel Furman of Long Island); Bushell's Chinese Art, Vol. 2; Doolittle's Chinese Social Life, Vol. 2; Tylor's Primitive Culture, Vol. 1, autographed by Prof. Fenollosa; Blavatsky's Secret Doctrine, Vol. 1, and others, all odd volumes, some storm-worn or needing binding (27).

31. CHINESE VOCABULARY. DOOLITTLE (J.). Vocabulary and Hand Book of the Chinese Language, Romanized in the Mandarin Dialect. 2 vols., half leather, worn. Foochow and London, 1872.

32. CLEMENT (E. W.). Handbook of Modern Japan. *Maps and illustrations.* Sm. 8vo. Chicago, 1903.

33. CRANE (STEPHEN). The Black Riders and Other Lines. FIRST EDITION. 16mo, original boards, uncut. Boston, 1895.

34. CRIME. LONGFORD (J. H.). Summary of the Japanese Penal Codes (Asiatic Soc. of Japan), Yokohama, 1877, and other numbers of the Asiatic Society's issues, including Simmons' Notes on Land Tenure; the Revival of Pure Shin-Tau, by E. M. Satow, 1883 (3 copies); Gribble's Preparation of Japan Tea; Japanese Etiquette, Marriage in Japan, Fortune Telling, etc., by Aston, Chamberlain and other authorities. Various Nos., 1877 to 1891. (12 pcs.).

35. CROWE (J. A.) AND CAVALCASELLE (G. B.). A New History of Painting in Italy from the 2nd to the 16th Century. *Fully illustrated.* First and best edition. 3 vols., 8vo, needs binding. London, 1864–66.

36. ——. Lives of the Early Flemish Painters with Notices of their Works. *Illustrated.* Sm. 8vo. London, 1879.

37. CULIN (STEWART). Korean Games, with Notes on the Corresponding Games of China and Japan. 22 *plates beautifully colored and* 135 *text illustrations.* 4to, binding dust-stained. Philadelphia, 1895.

*Limited edition, signed and numbered by the author. An exceedingly interesting as well as scholarly volume, and a much desired contribution to Folk-Lore.

38. CUSHING (F. H.). Zuni Fetiches; Myths of the Iroquois by E. A. Smith; Animal Mound Carvings (Mississippi Valley); Navajo Silversmiths, etc. *Profusely illustrated.* Wash., 1883.

Powell's report of the Bureau of Ethnology.

39. DAVIDSON (J. W.). The Island of Formosa, Past and Present, History, People, Resources, etc. *Maps, colored plate,* 168 *illus. from photographs and* 2 *color plates after Chinese Posters.* 4to. London, 1903; needs binding.

*With affectionate inscription to Prof. and Mrs. Fenollosa by the author.

40. DA VINCI. Treatise on Painting. Translated by Rigaud. With Life by J. W. Brown. *22 full-page plates.* Sm. 8vo. Bohn's Library. London, 1877.

41. DAY (H. N.). Introduction to the Study of English Literature. Sm. 8vo. New York, 1869.
With Prof. Fenollosa's pencilled autograph.

42. D'HERVEY-SAINT-DENIS (MARQUIS). Poesies de l'Epoque des Thang (vii, viii and ix siecles de notre ere). Traduites du Chinois avec une etude sur l'Art Poetique en Chine et des Notes. 8vo, wrappers, storm-worn. Paris, 1862.

43. DURET (THEODORE). Critique d'Avant-Garde. Sm. 8vo, wrappers, pp. 328. Paris, 1885.
Contains a lengthy article on Hokusai and another on Japanese Art; other essays are on Whistler, Monet, etc.

44. DYER (T. H.). Pompeii, Its History and Antiquities. *Map and nearly* 300 *illustrations.* 8vo, morocco, rubbed. London, 1871.
Harvard Prize of Prof. Fenollosa when a student with certificate.

45. EDKINS (JOSEPH). Chinese Buddhism. A Volume of Sketches, Historical, Descriptive and Critical. 8vo. Boston, 1880.
*Autographed "E. F. Fenollosa, Tokio."

46. FAR EAST (THE). An English Edition of the Kokumin-No-Tomo, published monthly. Vol. 1 (Feb.-Dec., 1896). *Illustrated.* 8vo. Tokyo, Japan.
*Autographed in ink "Fenollosa, 1897". With articles on The Drama, Landscapes, Heroes, etc., of Japan.

47. FENOLLOSA (ERNEST F.). Catalogue of the Exhibition of Ukioye Paintings and Prints held at Ikao Onsen, Uyeno Shinzaka, Apl. 15 to May 15, 1898. Foreword of 9pp. by Prof. Fenollosa and his descriptions of 241 lots. 12mo. Printed in English (with 2 pp. of Japanese text) on Japan paper. Tokyo, Kobayashi, Japan.
*Prof. Fenollosa's copy and possibly the only one in this country; THE FIRST EXHIBITION OF COLOR PRINTS EVER HELD IN JAPAN: "This exhibition will afford the first opportunity that citizens of Japan have ever enjoyed to make a study of this important branch of their own art"—*Introduction.*

48. ——. East and West, the Discovery of America and Other Poems. FIRST EDITION. 8vo; cover a little spotted. New York, 1893.

FENOLLOSA (ERNEST F.)—Continued

49. ——. LOTUS. Vol. 1, No. 1. Special Number, "In Memoriam James A. McNeill Whistler." B. Matsuki, Editor. *Plates from Whistler's in the Freer Collection, etc.* 4to, wrappers, pp. 53, Boston, 1903.

*Very rare, contains Mr. Fenollosa's article "The Place in History of Mr. Whistler's Art".

50. ——. Album of Photographs of 42 of the Fenollosa Collection of Japanese Prints. Bound Japanese fashion in old brocade, worn, oblong 4to.

42 photographs evidently made in Japan of the finest examples from Prof. Fenollosa's collection, each is a masterpiece, and include the artists from the Primitives to Hokusai's "Fuji in Lightning", Harunobu, Kiyonaga, Koriusai, Utamaro, and others. Prof. Fenollosa's collection has been scattered, some going to the Boston Museum, some are in the Buckingham Collection in Chicago, etc., but its high quality has long been well known.

51. ——. Manuscript in pencil, dated 1884, "Note Book, No. 7." Descriptions of paintings, Rakkans and other objects of Japanese art, in detail, apparently seen either in a museum or a journey. Written on about 180 leaves of thin Japan paper in an oblong 18mo notebook.

Professor Fenollosa being held in esteem as the greatest modern Western critic of Japanese Art, it is unnecessary to comment on the value of this manuscript. It represents the unstudied effort of the artistic mind intended only for his own use and therefore becomes doubly valuable to the possessor.

52. ——. Manuscript volume, containing (in pencil) lists of Chinese painters of the Gen and Min dynasties, with criticisms of their works, styles, etc. 66 pages; followed by "Lives of Japanese Artists, compiled from various sources but based chiefly upon the MS. work belonging to Kano Shosen. The part containing the lives began to be written in Kayei (1848-53) beginning with the thirteenth volume of the whole work," 15 pp.; the volume concludes with a translation of a native "History of Seiko" (Corea?), occupying 62 pp. A small folio volume.

An important manuscript evidently written in Japan, and one of very few such translations from the originals into English. THE IMPORTANCE OF AN ENGLISH TRANSLATION OF A JAPANESE MANUSCRIPT, (probably never in print) needs no comment.

FENOLLOSA (ERNEST F.)—Continued

53. ——. Manuscript in pencil, notes of a Trip to Nikko, illustrated with many drawings, a few in India-ink wash but mostly outlines in pencil. 20 pp. of neatly written manuscript and 37 of drawings. Oblong 16mo. Undated.

An interesting narrative in a condensed style of a journey in jinrikshas from Tokyo to Nikko, the drawings of scenes, on the route, objects, trees, and dwellings adding much to its interest, among them being a view of Fuji. Mostly written as the following extract: *"Utsunomiya. We stop at a No. 1 house at 5.10 and have 2 swell upstairs rooms. Enjoyed our stay at this house. . . . Girls were bathing in bath rooms. . . . Waked about 6. Rooms were fixed. Went below to clean teeth. Little girls laughed at me. Left Utsunomiya at 7.00 a. m. Soon after, lovely scenery came in sight reminding one of the approach to the White Mountains. Afar off in a blue haze lay the high mountains and the ragged foot-hills gave a darker outline within a few miles,"* etc.

Exceedingly interesting as the unchecked communications of the trained intellect intended only for the author's own perusal and therefore of great literary and artistic value as reflecting something of Professor Fenollosa's habits of thought at the time.

54. ——. Manuscript "Catalogue of a Collection of Ukiyoye." 24 pp., 4to; accompanied by a detailed description of the prints (Nos. 1 to 115) written on 36 sm. 4to pp.

*Not in Prof. Fenollosa's autograph but apparently the original manuscript for the catalogue of one of the First Exhibitions of Japanese Color Prints held in Japan. Interlineations and corrections have been written in by Prof. Fenollosa, but the original has a charm all its own owing to the quaint English of the writer, evidently a Japanese, and a pupil of Professor Fenollosa.

55. ——. Manuscript in pencil, apparently notes of paintings, sculptures, etc., seen while on a journey in Japan. The first leaf is dated "June 19th continued" and notes his arrival at Tayema. Nearly 100 pp. in oblong 16mo notebook.

Very interesting even to the unenlightened on Oriental Art, owing to Professor Fenollosa's command of fine English combined with knowledge of his subject.

56. ——. Manuscript in pencil, "Notes for a History of the Influence of China upon the Western World." (Written while studying at Columbia College, New York, with Dr. Hirth, 1901.) About 100 pages in a 4to volume.

*He notes and makes comments on many of the earliest European books that deal with China.

57. ——. Manuscript in pencil, Notes on Mr. Freer's collection of Chinese and Japanese objects and paintings in Detroit. Dated Nov., 1907. About 94 pages. At the end is a list of celebrated European paintings apparently made for a lecture on art.

FENOLLOSA (ERNEST F.)—Continued

58. ——. Pencil manuscript, "Preliminary Lectures on the History of Literature" for the "Higher Normal School, Tokyo, Jan. 25, 1898." 89 pp. 4to. Neatly and carefully written on one side of the leaf.

The lecture also deals with Chinese and Japanese literature, from a theoretical standpoint.

59. ——. Autograph notes for a lecture on the future of Japanese Art. In pencil. 6 pp. folio.

60. ——. Autograph manuscript, in pencil, "The Lessons of Japanese Art." 16 pp. folio. Endorsed "Read at Mr. Frothingham's, Nov., 1891."

61. ——. (Mrs. Fenollosa-"Sidney McCall.") Note Book, the first 20 pages containing notes of "negro dialect," Southern Mountain Dialect, Stories, Games they played, Expressions they used, Incidents of a trip, etc.; Sketch of a Negro Mountain Cottage; and a valuable contribution to Folklore. 8vo, note book of 80 pp. general art criticism; sm. 4to note book of extracts from Bird's "Unbeaten Tracks in Japan" (3 pcs.).

*"Rats in the buttermilk,
Who told you?
"Skip to my Loo, my darlin'.
"If you can't get a red bird
Robin'll do.
"Skip to my Loo, my darlin'."

62. ——. Association Books, etc. Sidgwick's Ethics; Oratorio Chorus Book, badly storm-worn, and others in like poor condition, not association copies, Roget's Thesaurus, etc. Very miscellaneous (about 50 vols.).

63. FERGUSSON (JAMES). Tree & Serpent Worship, or Illustrations of Mythology and Art in India from the Topes at Sanchi and Amravati. Volume of Plates, 4to, loose in lettered covers, containing *Frontispiece, map, list of plates and* 41 *plates complete.* London, India Museum, 1868.

*Scarce.

64. FICTION. Meredith's Ordeal of Richard Feverel, N. Y. 1905: Howells' Pastels in Prose, N. Y. 1890; Steel's Face of the Waters, N. Y. 1897 (with Prof. Fenollosa's autograph), etc. Some damaged by damp. (8)

65. FITZGERALD (EDWARD). Rubaiyat of Omar Khayyam rendered into English Verse. 12mo, original cloth. Boston, 1878.

FIRST ISSUE OF THE FIRST AMERICAN PUBLISHED EDITION, with Prof. Fenollosa's autograph.

66. FOUKOUCHI (M. AND OTHERS). Histoire de l'Art du Japon. Ouvrage publié par la Commission Imperiale du Japon à l'Exposition Universelle de Paris, 1900. Forewords by T. Hayashi, Baron Kouki, and others. *Fully illustrated folio;* needs binding. Paris, 1900.

*As this was practically the first important public appearance of Japan in Western eyes, the rarest and most superb examples of her arts and adornments were included, which they state they try to make as typical as their sacred mountain Fuji is dear to the heart of Japan. The size of the book lends itself to valuable reproductions and there are 84 superb plates in color or sepia, and as many more illustrations in the text of their renditions of Buddha, their paintings, lacquer, guards, netsukes, swords, and textiles.

Laid in are a few slips with notes by Prof. Fenollosa.

67. FRIENDSHIP'S OFFERING, 1834; Language of Flowers, *with colored plates.* Phila., 1835. The pretty little gift books of our Grandmothers. 12mo, morocco. (2)

68. GILES (HERBERT A.). Historic China and Other Sketches. 8vo. London, 1882.

*Out of print. Autographed "E. F. Fenollosa, Oct. 1882, Tokio, Japan."

69. ——. Chuang Tzu, Mystic, Moralist and Social Reformer. Translated from the Chinese. Roy. 8vo. London, Quaritch, 1889.

*Autographed "Fenollosa." All of Giles' books are out of print and very scarce.

70. GONCOURT (EDMOND DE). Outamaro, le Peintre des Mainsons Vertes. 8vo, wrappers; broken. Paris, 1891.

*Out of print. Very scarce.

71. ——. Hokousai. *Frontispiece portrait of Hokusai* in colors. 8vo, wrappers. Paris, 1896.

*Out of print and scarce.

72. GONSE (LOUIS). L'Art Japonais. *Profusely illustrated with colored plates and text illustrations.* 2 vols., thick folio; need binding. Paris, 1883.

*No. 409 of the limited edition on "Papier Velin," and a beautifully produced book with the arts of the Japanese in bronze, gold, lacquer, textiles, ceramics, architecture, and prints illustrated in 64 colored plates and in addition hundreds of illustrations in the text. These plates are made from the finest private collections in France, including those of Burty, Montefiore, Gonse, Bing, Duret, Cernuschi, Dreyfus, and others.

A few pencilled comments by Prof. Fenollosa.

73. GOOKIN (F. W.). Catalogue of a Loan of Japanese Colour Prints, with notes explanatory and descriptive and an introductory essay. Tall 8vo, wrappers, pp. 131. Chicago Art Institute, 1908.

*Out of print and scarce; the prints described are from noted American collections, those of the late Clarence Buckingham, J. C. Webster, F. Lloyd Wright, and Mr. Gookin himself.

74. GRIFFIS (W. E.). The Mikado's Empire. Book I: History of Japan, from 660 B. C.-1872 A. D. Book II: Personal Experiences, etc., in Japan, 1870-1874. *Illustrated and index.* 8vo. New York, 1876.

Autographed "Ernest F. Fenollosa, Tokio Daigaku, Tokio, Japan."

75. ——. Corea, the Hermit Nation. *Illustrated.* 8vo. London, 1882.

76. ——. Japan, Its History, Folklore and Art. Bost., 1894; Little's Little Sister Snow, colored Japanese illustrations by Genjiro Kataoka, N. Y., 1909; Bowden's Imitation of Buddha, Lond., 1891, etc. Some damaged by damp. (9)

77. GUERBER (H. A.) Stories of Famous Operas, N. Y. 1904; Peacock's Hints on Photoplay Writing, Chic. 1916; Book of Golden Deeds, Camb. 1865, etc. Some a little damaged. (9)

78. GURNEY (EDMUND). The Power of Sound. Roy. 8vo. London, 1880.

*With pencilled comments and notes by Prof. Fenollosa.

79. HANDEL'S MESSIAH. Vocal score with the music, arranged by Vincent Novello. Tall 8vo. London (ca. 1860).

With Prof. Fenollosa's autograph, and at the end a lengthy original poem in pencil.

80. HARDY (R. SPENCE). Eastern Monachism: Origin, Laws, Discipline, Sacred Writings, Mysterious Rites, Ceremonies, etc., of the Order of Mendicants founded by Gotama Buddha (from original sources), with notices of Western ascetics and a review of the Monastic System. Tall 8vo. London, 1860.

81. HART (V. C.). Western China: A Journey to the Great Buddhist Centre of Mount Omei. *Illustrated.* 8vo. Boston, 1883.

82. HAZLITT (WILLIAM). Essays on the Fine Arts. Edited by W. C. Hazlitt. Sm. 8vo. London, 1873.

83. HEARN (LAFCADIO). Japan, an Attempt at Interpretation. *Colored frontispiece and index.* 8vo. New York, 1905.

84. ——. Life and Letters. By Elizabeth Bisland. *Illustrations and index.* 2 vols., tall 8vo. Boston, 1906.

85. HEGEL (G. W. L.) Philosophie der Geschichte, Berlin, 1837; and Die Philosophie des Geistes, Berlin, 1845. Two vols. of the best collected edition of his works, complete in themselves. 8vo, half roan.

86. HEGEL. The Logic of Hegel, with Prolegomena. By W. Wallace. 8vo. Needs binding. Oxford, 1874.

Scarce. With Prof. Fenollosa's autograph and his pencilled notes throughout.

87. HIND (C. LEWIS). The Education of an Artist. 91 *full-page illustrations of great paintings.* 8vo; needs binding. London, 1906.

88. HIRTH (FR.). Scraps from a Collector's Note Book, being Notes on Chinese Painters of the Present Dynasty, with Appendices on Old Masters and Art Historians. *Illustrations from the author's collection.* Tall 8vo. Leiden and N. Y., 1905.

*Very scarce and valuable for reference. Some pencilled notations and a slip by Prof. Fenollosa.

89. ——. Syllabary of Chinese Sounds. (Reprinted from "Research in China, Expedition of 1903-04.") 4to, wrappers. Wash., 1907.

90. HODGSON (B. H.). Essays on the Languages, Literature and Religion of Nepal and Thibet, with Geology, Ethnology and Commerce of those Countries. Tall 8vo. London, 1874.

*Autographed "Ernest F. Fenollosa, Tokio, Japan," in ink on the title.

91. HODGSON'S NEPAL AND TIBET. Another copy of the same, not autographed but having the library label of Prof. Fenollosa; with Hodgson's Miscellaneous Essay on Indian Subjects, Vol. 1, Lond., 1880 (Trubner's Oriental Series), inscribed on the title to Prof. Fenollosa by the author, and with the latter's autograph on the fly-leaf. (This vol. contains "Kocchi, Bodo and Dhimal Tribes" and "Himalayan Ethnology"). 2 vols.

92. HOWARD (BRONSON). In Memoriam, 1842-1908: Addresses by Bliss Carman, Daniel Frohman, etc. With sketch of his Life, list of his plays with the original casts, etc. *Portraits.* Tall 8vo. New York: Privately published, 1910.

AUTOGRAPH MANUSCRIPTS OF PROF. FENOLLOSA

93. FENOLLOSA (PROF. E. F.). The original manuscript (autograph) of Professor Fenollosa's first lecture before the Tokio Artists, April 10, 1881, sheets 1 to 26 (104 pp.) 8vo, lacks concluding pages.

*Containing one of the best and clearest definitions of "*who and what is a connoisseur,*" and why we need not necessarily depend upon them, but that each of us has within us the germ of a connoisseur which we should develop.

94. FENOLLOSA (PROF. E. F.). Autograph manuscript, pencil and ink, being a lecture to the students of the Fine Art School, Tokyo, on the Course of Education, with references to the history of art in the East and West. 13 pp. folio.

95. ——. Autograph manuscripts, mostly in pencil, "Notes for the Student of Eastern Art, 7 pp., 12mo; "The Future Private Architecture of Tokio at least," 11 pp. with diagrams; notes, apparently for a lecture on Prof. Morse's collection of pottery in the Boston Museum, 3 pp. 12mo; "Japanese Art," 13 pp. 12mo; notes for a lecture, "Deadness of Art in the West opposed to vitality in the East," 2 pp. 12mo; list of Japanese books and paintings apparently in a collection or museum, 28 pp. 12mo.

96. ——. Signed autograph manuscript in pencil of an essay on the Japanese Fine Art Commission of 1886 and the art treasures in that country with a plea for the establishment of Art Museums. 8 pp. folio.

97. ——. Signed autograph manuscript in ink of an essay, "Why has a true Philosophy of Art never yet been written?" 7 pp. folio.

98. ——. Signed autograph manuscript in pencil of a letter to the editor of "Light" on religious tolerance in Japan, 3 pp. folio; signed autograph manuscript, ink and pencil of a letter to H. M. Alden of a projected series of articles on Japanese art, 1888. 3 pp. folio. (2)

No. 331. Hiroshige: Bikunibashi

No. 166. Kiyohiro

No. 100. Buncho

Collection of Lindsay Russell, Esq.

Ex-President of the Japan Society of New York.

Old Japanese Color Prints

Mainly from Mr. J. S. Happer, Mr. K. Hirakawa, of Toyko, and Messrs. Bing of Paris

The prints from the Happer Collection have his oval certificate "genuine" and red stamp on reverse.

BAIYEN.

99. AN ACTOR DRESSED IN RICH DARK COLORS. Dull blue, deep black and yellow tones; on a gray wash ground darkened at the top to represent night, the title and seal in white reserve. Signed.

6 -

IPPITSUSAI BUNCHO; Fl. 1765-1775

A samurai who did a few fine prints under the influence of Shunsho, but who was persuaded by his samurai friends to relinquish print-designing.

100. TWO ACTORS, MAN AND WOMAN. HOSOYE FORM. Actor as a Courtesan standing by a low yellow screen, in front of her a man stoops on one knee holding the end of her obi in his mouth and grasping his sword. Gauffrage printing as if embossed. Clear and crisp.

35 -

(See Illustration.)

101. ACTOR AS A KOMUSO: HOSOYE. Winter scene. He stands by a bamboo fence heaped with snow, icicles hanging from the eaves of Inn. Pink and aubergine coloring, toned. Signed, publisher.

15 -

102. ACTOR AS A WOMAN WITH A PARASOL. HOSOYE. Printed in two colors and "beni". She stands by an old plum tree by a bamboo fence. Signed, publisher, toned and moth hole on face repaired.

8 -

FUSATANE: Fl. about 1850.

103. "EIGHT VIEWS OF BIWA LAKE." Complete set: Kawasaki Pine; Homing Geese at Katada, and the remainder of the group, all in fine condition. Signed, margins, publisher. (8 pieces.)

7,50

No. 108. Semba. Hiroshige

No. 106. Cormorant Fishing. Yeisen

HIROSHIGE AND YEISEN.
SEVEN PRINTS FROM THE KISOKAIDO

104. ANNAKA STATION: KISOKAIDO. Green lowlands and a pink path to left between hills of shadowed grey. An orange flush in the upper sky. Signed, margins, publisher.

8 50

105. KARUIZAWA STATION: NIGHT SCENE. Bonfires and mounted traveller lighting his pipe, hill and village beyond. Signed.

10'

*Remarkable for the capriciously treated effects of the lighting in the foliage of the tree and that from the lantern striking the face of the horseman.

(See Illustration, final page.)

106. CORMORANT FISHING, NAGARA RIVER, NIGHT. Boat drawn in the rushes lit by basket flare on a pole; the standing man holding the lines of the Cormorants who dive for the fish brought to the surface by the light. Fine impression with margins.

11 0'

*By Yeisen: Very rare.

(See Illustration.)

107 OKUBO STATION.: FROM THE KISOKAIDO. A lonely mountain pass, with "one-block printing" of green hills, a jutting pine above into the tawny orange background. Signed, margins, publisher.

2.50

108. SEMBA STATION ON THE KISOKAIDO. By HIROSHIGE. The famous "moonlight and willow" print from the Kisokaido. Bent willows in young leaf on a river bank against a full moon. Two men poling boats on the reedy stream. Signed, margins.

*Rare original and one of the most difficult prints to secure of this desired series.

(See Illustration.)

109. WADA STATION: MOUNTAIN PASS SNOW. Travellers reach a pass between abrupt snow-covered crags, their steep sides tufted with green. Signed, margins, clear printing, few moth-holes filled.

*Very rare print of the Kisokaido series.

110. YAWATA By HIROSHIGE: KISOKAIDO SERIES. Misty summer morning, stream with waving grasses, foot-bridge in the foreground. Signed, margins, Happer certificate and seal.

FIVE PRINTS FROM THE RARE "OMI HAKKEI"

Or "Eight Views of Lake Biwa" by Hiroshige. Oblong Series.

111. HIRA SNOW: "EIGHT VIEWS OF BIWA". The snowy mass of Mt. Hira rises beyond the hills. In the foreground is a little village on the shore of an inlet of lapis lazuli blue, an exquisite note of color in the grey toned mass of snow with sharp dark shadows. Signed, margins. Very rare.

Mr. Happer calls this the best snow of the three series. The mountains wrapped in heavy snows and the lake, serene and beautiful, at its foot.

112. MII DERA BELL AT EVENING. From the "Lake Biwa Series". Beyond flat fields of pale yellow, steep jade green and aubergine hills rise in the mist. Among the thick woods on the slope is Mii Temple, beyond a higher range against the palely toned yellow sky. Signed, margins. Clearly printed and very rare.

113. SETA BRIDGE: SUNSET. EIGHT VIEWS OF BIWA. Blue water view with a long brown bridge in the foreground. Signed, margins, publisher. Very rare.

EIGHT VIEWS OF LAKE BIWA—Continued

114. YABASE KIHAN: RETURNING SAILING BOATS. Boats anchored in the foreground; a group further out floating like white swans here and there are seen against the low turquoise blue hills, beyond which a mountain towers out of the mist. Signed, margin. Very rare.

115. KARASAKI PINE IN RAIN. From the rare "Eight Views of Biwa" series. Signed, margins.

---

116. UCHIWA-YE OR UNFOLDING FAN DESIGN. "FIREFLY HUNTING". Boating party in the rushes under willow tree, vivid and unusual use of red. Signed, publisher.

117. GEISHA IN MOONLIGHT NEAR RYOGOKU BRIDGE. She wears blue grey gauze in a purple vine pattern, standing on the edge of the balcony overlooking the moonlit river and bridge. Signed, clear impression, Happer certificate and seal.

118. FULL MOON ON TAMA RIVER: From the "Snow, Moon and Flower" series, the drooping willows well printed, the water of graded blue and the moon rising into the blue above the mists. Signed, margins.

119. KANAZAWA EIGHT VIEWS: UCHIKAWA SNOW. Three men in the foreground ankle deep in the drifts; below to the right a village and further away the salt huts on the shore of icy blue water, with higher hills beyond. Signed, margins, very rare, but dusty.

120. ASUKAYAMA CHERRY BLOSSOMS: Fuji seen beyond great pines, and a group of girls with blue and white umbrellas crowding up the hill. Signed, margins, Happer certificate and seal.

121. KAI ANGI MAPLE FOLIAGE. Curving yellow foreground and shore road with the crimson maples seen against the expanse of blue. Signed, margins, publisher, Happer certificate and seal.

HIROSHIGE—Continued

No. 122. Hiroshige

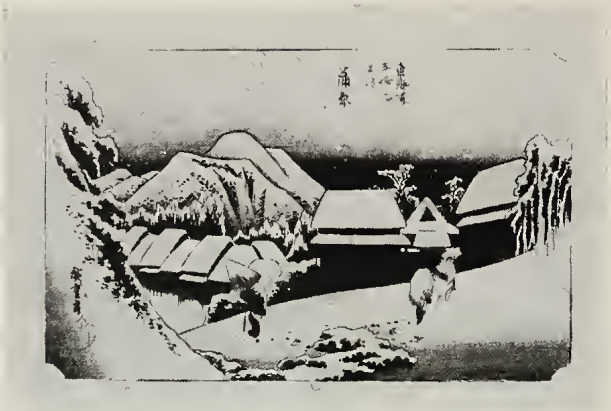
122. FESTIVAL ON THE SHIJO RIVER. "KIOTO MEISHO." A boat with party lunching sweeps by on the swift current, beyond the village strung with lanterns.
Signed, margins, publisher.
(See Illustration.)

123. SUSAKI: SUN RISE AFTER SNOW. Cold white expanse, with village to left. Signed, margins, publisher; Happer certificate and seal.

124. TOYEIZAN TEMPLE IN SNOW. Good impression of a print in which the blacks are not often so well placed. Signed, margins, publisher, Happer certificate and seal.

125. UJIKAWA GUCHI: BLUE WATER PRINT. Twilight scene, the myriad of little cottages clustered at the Temple lit up, and many white sail boats coming into harbor for the night. Signed, margins, publisher.
From the rare series—Mountains interlocked with Seas.

126. MASAKI AFTER SNOW FALL: VILLAGE STREET AND RIVER. Signed, margins, J. S. Happer certificate and seal.
*Famous snow scene in fine clear condition, softly graded blue of water, the snow pure white with grey shadows. "Toto Meisho" series.



No. 132. Kambara: Evening Snow

ELEVEN OF THE GREAT PRINTS FROM HIROSHIGE'S "TOKAIDO" SERIES

127. FUCHIU: FORDING THE ABE RIVER. Women being forded across, and coming from the opposite shore are groups of coolies.
5'
Signed, margins, publisher. Fine impression.

128. FUKUROI: WAYSIDE TEA HOUSE. Flat fields, with a group boiling a kettle to left, a bird perched on the sign-board.
4'
Signed, margins.

129. GOYU: "TRAVELLER-STOPPING GIRLS". Village street, twilight, with waitresses forcibly dragging travellers to rival houses.
5.50
Signed, margins, Happer certificate and seal.

130. HAMAMATSU BONFIRE ON THE TOKAIDO ROAD. A green bank in the foreground, with coolies resting from their labors in the rice field beyond at a great bonfire, beside the red cedar.
3.50
Signed, margins. Publisher.

131. ISHIYAKUSHI. Village, hills, peasants working in the rice fields.
3'
Signed, margins, rubbed, Happer certificate and seal.

132. KAMBARA EVENING SNOW: YORU NO YUKI. Three men ankle deep in the drifts near the village, light snow falling on the hills beyond from a grey sky darkened at the horizon.
26'
Signed margins, very clearly printed.
*CONSIDERED ONE OF THE MOST DESIRED SNOW-SCENES IN JAPANESE ART, the snow shadowed in the foreground, but the roofs very purely white. Reproduced in the Happer catalogue.
(See Illustration.)

HIROSHIGE'S "TOKAIDO"—Continued

133. KAMEYAMA SNOW: TOKAIDO SERIES. Splendid printing of this bleak windy hillside road up to the castle, against orange sunset glow.
10.
Signed, margins, Happer certificate and seal.

134. KUWANA CASTLE. Unusually beautiful impression, particularly in the green-blue of the water.
11.
Signed, full margins, Collector's name written on.

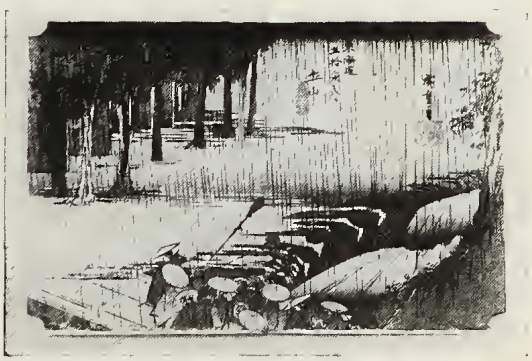
135. SHONO: HAKU-U. WHITE RAIN. Coolies on a steep hillside in a drenching rain; beyond the double line of trees blown by the wind and blotted by the downpour.
80.
Signed.
*First state with the seal of the publisher, "Take-No-Uchi" on the umbrella, reproduced in the Happer catalogue.
(See Illustration.)

136. TSUCHIYAMA: RAIN. Signed, margins.
15.
*A celebrated rain print beautifully and clearly printed.
(See Illustration.)

137. YOKKAICHI: WINDY DAY ON THE EMBANKMENT. First printing without the shadow on the yellow cloak.
9.50
Signed, full margins, publisher, Happer certificate and seal.

138. MASAKI IN SNOW. VILLAGE STREET AND RIVER. Clear red sunset, a few people about and two boats on the river. "Toto Meisho" series.
5.50
Signed, margin containing title and publisher only; J. S. Happer seal and certificate as genuine.

No. 135 Shono



No. 136 Tsuchiyama

SUZUKI HARUNOBU. Fl. 1760-1770.

Famous for the invention of the polychrome or "brocade print," which he brought to its delicate perfection during his short life, whose style influenced all of his contemporaries. "The painter of life, of youthful life, and of youthful love."—*Fenollosa.*

139. CHUBAN: O-SEN TEA HOUSE MAIDEN. She is ladling sake from a brazier on a rose pink open stand on a grey floor flecked in black and a dark grey wall with apricot border and round barred window. Her dainty little form in a robe of fawn color over pink; the turned head quite perfect against the dark grey ground.

Signed. Reparation in background.
*The famous Kagi-ya Teahouse outside Kasamori Temple.
(See Illustration.)

HARUNOBU—Continued

140. CHUBAN FORM: COURTESAN'S DRESSING ROOM. A tall and graceful girl beside a screen with a large Kiri Crest, (the sign of the house) ties her obi over her delicate lilac robe patterned in gauffered morning glories; her under-robe is of white of the greatest purity; she has stepped out of her orange slippers and is standing beside an Ando watching her companion in rose color who crouches before a mirror in which can be seen her pretty reflection. The floor is apple green; hagi blossoms shows a faint pink on the verandah.

Signed. Beautifully printed as if embossed.
(See Illustration.)

2 30

HARUNOBU—Continued

141. CHUBAN FORM: TEASING THE BABY. Verandah scene with apple green floor, slate grey shoji interrupted by a barred pink window through which can be seen the young green of a plum tree with blossoms of faint pink. The mother in a (faded) violet robe patterned in snowy bamboo holds the baby (in a little pink double-wrappper), who tries to grasp the letter held by his kneeling sister. Rare and beautiful grouping.
Signed.

142. SUMA URA: BEAUTIFUL COURTESAN WALKING. Lilac robe over salmon pink, with green obi. Small print.

HIROKAGE: Flourished mid-19th Century.
Pupil of Hiroshige, of whom little is known.

143. THE SNOW MAN. Large snow-man with comical round body as a melon obscures a village in tones of blue in the pure white of snow. A dog snapping at the fish laid on the snow-figure by a man in the foreground who stoops to tie his sandal.
Signed, margins, publisher (on umbrella).

PRINTS IN BLUE TONES.

Made to rival the blue and white porcelains of the K'ang-Hsi Era; of rare production and typical of the joy of Spring, Cherry Blossoms and cracking ice.

144. FAN DESIGN: IRIS GARDEN, HORIKIRI. By Hiroshige Uchiwa-ye in tones of blue, with a few touches of crimson.
Signed, margins. Fine condition.

145. LADY WALKING: VIEW OF EASTERN HILLS KYOTO. By Kunisada. She is walking by the river, all in blue tones except the touch of red in her under-robe and the faint orange tone in the sky.
*Signed, fine condition, Happer seal and certificate.

146. MUSUME WITH PIPE STANDING NEAR BLUE ASTERS. By Toyokuni II. Series "Flowery Match of Present Day Beauties," printed in three tones of blue.
Signed, publisher, date about 1810; certificate of J. S. Happer and his red seal.

PAINTS IN BLUE TONES—Continued

147. MUSUME WITH PIPE. By Toyokuni II. The same print, slightly deeper in tones of blue.
12 -
Signed, publisher, Happer certificate and seal.

148. MUSUME WITH LETTER: BLUE PRINT. By Toyokuni II. "Tosei Bijin Hana Awase," "Flowery Match of Present Day Beauties." Musume standing near blue hibiscus. Printed in three tones of blue.
13 -
Signed: Publisher. Date about 1810; J. S. Happer certificate and seal.

149. BLUE PRINT: KAMURO ADJUSTING HER MISTRESS' CLOAK. By Yeisen. Very lovely printing of blue gauze and rich blues of obi and robes.
16 -
Signed, Happer certificate and seal.

150. BLUE PRINT: GEISHA PLAYING A SAMISEN. By Yeisen. Seated on a pile of cushion with an open songbook on the floor beside her.
6 -
Signed, publisher, Happer certificate and seal.

151. BLUE PRINT: COURTESAN STANDING AT A WINDOW. By Yeisen. Dressed for walking.
7 -
Signed, Happer certificate and seal.

152. BLUE PRINT: COURTESAN ON A COUCH. By Yeisen. Leaning her elbows on the pillow. Beautifully printed in three tones of blue.
6 50
Signed, publisher, Happer seal and certificate.

153. BLUE DIPTYCH. GEISHAS AT A TEAHOUSE. By Yeisen. Clear printing in fine blue tones, standing figures, the faces tinted and one with touches of red in robe lining.
15 -
Signed, seal; Happer certificate and seal.

154. BLUE PRINT BY YEIZAN. CHUBAN FORM. Geisha girl leaving a teahouse with a letter. Clear and fresh printing.
7 -
Signed, and seal.

KATSUSHIKA HOKUSAI: Fl. 1777-1849.

Characterized by Binyon as "The most Various, Prolific and Powerful Master of Ukiyo-ye."

155. YAMASHITA STORM AND LIGHTNING. "FUJI 36 VIEWS" Fuji above the lightning, red with its reflection; curling white clouds over the green hill at the base. The great mountain rising against the azure sky gives one an ineffable impression of sublimity. Signed.

*The second of the "Mighty Mountain" prints and among the rarest and most desirable of the series. THE FIRST STATE before Hokusai INTRODUCED THE TREE TOPS in the mist at the base, which Binyon states destroyed the grandeur and majestic simplicity of its effect.

(See Illustration.)

156. THE TUB MAKER: FUJIMIHARA. "36 VIEWS." Composed in pale yellow, aubergine and tones of blue. Fuji seen through the great tub with the cooper caulking the seams.

Signed: J. S. Happer certificate and seal.

HOKUSAI—Continued

157. FUJI IN CLEAR WEATHER. Against a sky of dull blue barred with fretted clouds Mt. Fuji is rendered in a superb tone of dull orange merging into aubergine at the cone, on which the snow is melting.

15.5

Signed, blue outline.

*One of the "Three Mighty Mountains" of the "36 Views of Fuji," each of which is excessively rare in the original condition. Known as "Fuji in Clear Weather."

(See Illustration.)

158. RYOGOKU BRIDGE, EVENING FROM OMMAYAGASHI. The broad Sumida with long bridge at left; Fuji at the further end in dark blue tone; a ferry-boat of men and women on the tossing water of the foreground.

16.

Signed, seal, slight reparation in sky.

159. NORIYOSHI-ASON: SERIES OF THE "100 POEMS." Spring time and the first warm sun with half a dozen coolies loafing beside the outside screen; the poet sits on the green hill to left contemplating the distant landscape.

52.50

Signed, publisher; beautiful impression.

HOKUSAI—Continued

No. 160. Umezawa, Soshu
No. 161. Great Wave, Kanagawa

HOKUSAI—Continued

160. UMEZAWA, SOSHU (SAGAMI): "36 VIEWS." Clear green and graded blue tones. Five cranes at a stream with two others flying towards Fuji; rising mist, blue outlines.

Signed: Date (of series) 1823 to 1829. With the Happer seal and certificate.

(See Illustration.)

161. THE HOLLOW OF THE DEEP SEA WAVE OFF KANAGAWA. The Great Wave rises in a monstrous crest, dark and blue within, shivers into fantastic claws and drops of foam, about to fall upon the boats in the hollow of the waves below. Composed in tones of blue and grey.

Signed, full size, blue outline.
*Mellowed but good impression and of fine feeling.

(See Illustration.)

162. ONDEN MILL WHEEL: "FUJI 36 VIEWS." Thatched yellow mill roof and wheel over which tumbles the water, with the miller and family working in the vicinity. Fuji is in the distance to right: Tones of yellow blue and green.

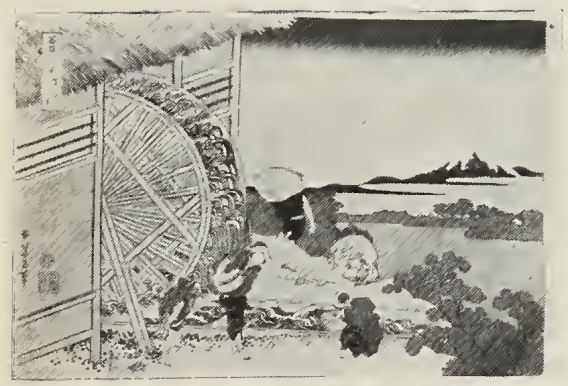
Signed, seal, blue outline.

(See Illustration.)

163. TAIKO BASHI: DRUM BRIDGE. KAMEIDO. A high arched wood bridge in pink and yellow with travellers in blue crossing and loafing.

Signed, fine color. "Famous Bridges" Series.

(See Illustration)



No. 162. Hokusai

No. 163. Hokusai

No. 164

No. 167

TORII KIYOMASU: Fl. 1717-1750.

The son and rival of his father, Kiyonobu, who produced prints when only a boy of such character as to be mistaken for the work of his father.

164. URUSHIYE OR LACQUER PRINT AND BENI YE: TWO ACTORS AS WARRIORS IN COMBAT. Colors, lacquered black, orange, "beni," or rose and grayish blue. The breast-plate grasped by the conqueror burnished in gold.

Signed, gourd seal of Ezoshiya; collector's condition.

*No more choice specimen has been offered for many years; the sweeping curves, the massing of black, as Professor Fenollosa says, "exhaust the possibilities of line-feeling."

(See Illustration.)

165. LARGE BROADSHEET: ACTOR AS DANJURO. Printed in monochrome, raising a fan and the other hand grasping his sword.

Signed, publisher, monochrome time worn, but very rare.

TORII KIYOHIRO: Fl. 1750-1776.

Pupil of Kiyomasu, but nothing is known of his life.

166. THE LOVERS: "TWO FLOWERS ON ONE STEM." Two-color print in "rose" and green. They are seated on an engawa under a willow tree by a well; she rests in his arm and holding his right hand in her left prepares to cut his nails.

Hosoye. Signed, publisher Yamashiroya, fine condition.

(See Illustration, page 20.)

167. TWO-COLOR RAIN PRINT IN ROSE AND GREEN. Actor holding insect cage shelters himself and companion under a rose and black umbrella near a pine tree. A sharp, slanting rain is falling.

Hosoye, signed, publisher, Sakiya.

(See Illustration.)

TORII KIYOMITSU: Fl. 1755-1775.

The third great Torii master, who held his own unrivalled until the introduction of the "brocade prints" by Harunobu.

168. THE ACTOR DANJURO AND HIS CREST. BROADSHEET. Excessively rare polychrome print by this primitive master; the flesh tints oxidizing, but the tones of clear yellow; "beni," or rose and peacock green very pure. Above large monogram in "tan" and superb square black crest. The upper surface of the print, however, is stained and wormed.

*Signed, publisher.

TORII KIYONAGA: Fl. 1780-1790

A bookseller and tobacconist, his interest in actor prints soon developed his remarkable genius for ukiyoye and his work is among the most admired of these artists of the wood block.

169. HASHIRAYE: COURTESAN IN A PINK SUN HAT. A tall girl in diaphanous black gauze over pink with an obi of pale yellow brocade, holds her light robes away from a bare leg, while descending the hill.

Signed; has been folded.

(See Illustration.)

TORII KIYONOBU: Fl. 1680-1720

The second son of the founder of the Torii line, the first man to bring out the portraits of actors, particularly of the first Danjuro, and the first man to produce color prints wholly by printing.

170. ACTOR SANOKAWA SENZO AS A SAMURAI. Two-color hosoye in yellow and "tan' (red lead), the coat of lacquered black printed in gauffrage pattern and the front panel of his stiff skirt burnished in bronze. Laid down and reparation in lower corner.

Signed, publisher, Itashinya.

ISODA KORIUSAI: Fl. 1760-1780

A Ronin who took to painting and studied under Harunobu; the most remarkable designer of the difficult "hashira-kake" or pillar prints.

171. HASHIRAYE: TEAHOUSE GIRL WITH TRAY. The dress with slight decoration, the perfect bow-shaped wings of the hair and the sunny orange of the detail are all typical of Koriusai's best period (about 1778).

Signed; slight brown stain on engawa leg.

172. HASHIRAYE ON A BLACK BACKGROUND: A DOMESTIC IDYL. The young mother seated out of doors in a clinging thin gown of rose-pink over which wanders a feathery white pattern in gauffrage; her breast bared to receive the happy baby who leans towards her from the arms of his father wearing a dark grey Haori over a striped orange robe. All on a background of midnight black (rarely used in mass by Koriusai), at the top thin clouds drifting above the bow moon sinking behind the pendant branches of the willow exquisitely printed in white reserve, over the moon and the night sky. Signed.

*Binyon, Fenollosa, Ficke and other critics commend Koriusai's pillar prints for the display of daring originality in the narrow space. Here the soft texture of flesh and the sheen of silk against the velvet black of night is the vision of genius. WITH THE HAPPER SEAL.

(See Illustration.)

173. HASHIRAYE: ON THE VERANDAH. Two youthful courtesans, one in lilac gauffered in feathery lines among which butterflies float, kneels at the orange railing; her companion in dull green, her smooth hair adorned with a comb of orange; charming landscape suggestion of ships and floating clouds over ochre-orange tipped mountains.

Signed. From the famous Hayashi Collection, Paris, with his seal.

KUNINAO AND KUNICHIKA

174. ACTOR AND A GIRL (HALF LENGTH). By Kuninao. Beauty under Cherry Blossoms, by Kunichika (2 pcs.).

Both signed and each having Happer guaranty.

HIROSHIGE

175. SHINOBAZU POND: CHERRY SEASON. With a band of mummers amusing the ladies. Signed, margins.

No. 169. Kiyonaga No. 219. Hiroshige No. 172. Koriusai

KUNISADA: 1786-1865

Chief representative of the Utagawa School, a very well known and prolific artist.

176. GEISHA ON THE VERANDAH. Leaning near a round window overlooking an extended water view.
Signed, publisher. Fine condition, with the certificate and seal of J. S. Happer.

177. SEGAWA KIKUNOJIO AS A WOMAN. Her robes are toned lilac and pink; she carries a bracelet and stands near a black lacquer jar with flower arrangement towards which a yellow butterfly drifts.
Signed, publisher. Happer certificate and seal.

178. GEISHA STEPPING INTO A PINK BOAT: WINDY DAY. Her robes of two tones of blue, with a black bat border, her voluminous blue obi almost entirely obscuring the stooping man holding the boat on tossing water of fine blue.
Signed; fine condition, with the Happer seal and certificate.

179. GEISHA STANDING, DEEP IN A BOOK. Her lilac gown gauffered in white wild geese and bordered with black swallows, as she stands pigeon-toed near a fan-shape inset with Ryogoku fireworks.
Signed, publisher; Happer certificate and seal.

180. COURT LADY WALKING IN UYENO PARK. Gauffrage printing and effect of pink, which is reflected in the path near a hill of yellow-green.
Signed, publisher; Happer certificate and seal.

181. YOUNG GIRL GAZING AT THE MOON. Her light lilac robes tied with pink are blowing in the breeze. She has little boy attendant in blue with fronds of palm.
Signed, publisher; Happer guaranty.

182. GEISHA GIRL AND SNOW BANK. Hillside path in deep snow with Geisha in green tied with pink hurrying to the Teahouse. Snow falling from a gray sky.
Signed, publisher; Happer guaranty.

183. GIRL WITH BLUE UMBRELLA. She tries to shelter the letter from the wind with a partly opened umbrella.
Signed, publisher; Happer guaranty.

KUNISADA II

184. TRIPTYCH: OMI GENJI. MOONLIGHT NIGHT. River view with three tall figures in beautifully printed robes and water of fine blue.
6 -
Signed; Happer guaranty.

185. SHIKARA NAKAMURA WITH NEW YEAR'S BOUGH. Her pretty lavender and green flowered robe tied with pink; the bamboo branch freighted with poems in pink and blue.
3.50
Signed, publisher; Happer guaranty.

KUNITOMI

186. SHIRAKAWA IN HER NEW AUTUMN FINERY. Robes tied with velvety black, she stands near a red globe lantern tied in the maple tree with crimson foliage.
5.50
Signed, publisher; Happer guaranty.

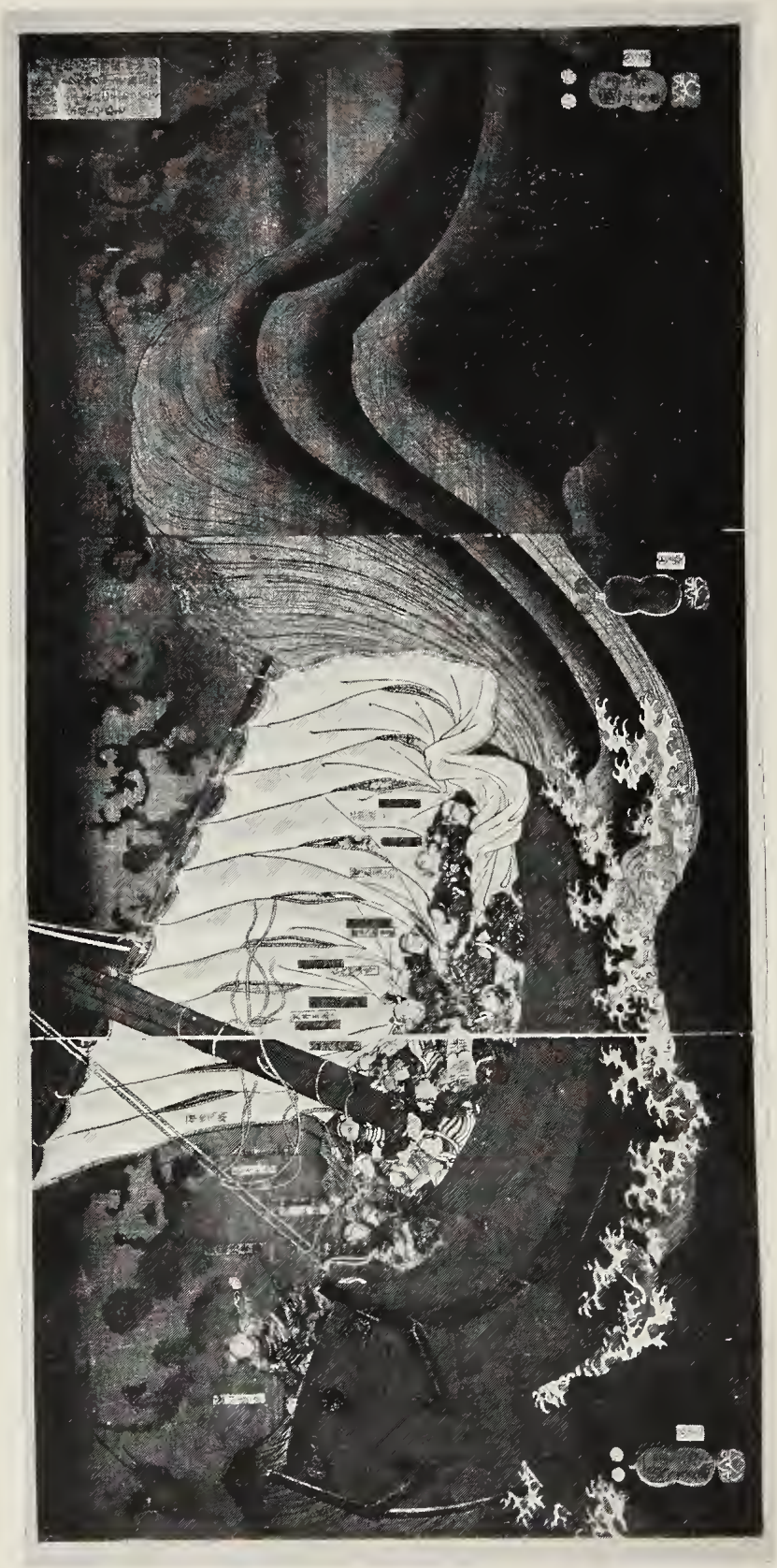
UTAGAWA KUNIYOSHI: Fl. 1820-1856

Much distinguished for his illustrations of heroic episodes and in landscape often developing a strength and grandeur rivalling and sometimes surpassing Hiroshige.

187. TRIPTYCH: THE REVENGE OF THE TAIRA GHOSTS IN DAIMOTSU BAY. Yoshitsune's ship, driven from the left, is plunged in the hollow of a gigantic wave of wonderful graded turquoise blue, with a procession of the shadowy Taira slain in the murky air above. As they tower above with menacing gestures the warriors huddle around their great leader Yoshitsune; only old Benkei defies them with outstretched arms.
~~325~~
330 -
Signed; publisher To-Hiko; date between 1844 and 1851.
*Esteemed as one of the finest Kuniyoshi triptychs and a splendid impression.
(See Illustration.)

188. NICHIREN PRAYING FOR RAIN. The Saint attended by a group of followers, one of whom shelters him with an umbrella, appears on a huge rock against which the tossing waves storm. The rain in answer to his prayer pours down; beyond is seen a calm sea and mountainous island.
30 -
Signed.
*Fine impression and in good condition. The margins trimmed, but the entire design preserved, including the whole of the umbrella. From the rare Kuniyoshi "Life of Nichiren," the founder of a Buddhist sect, 1222-1282; issued in ten plates, ALL OF WHICH ARE EXCESSIVELY RARE.

189. FOWLERS NETTING WILD DUCK: WOMAN HELPING. Two men netting wild duck from pits in the sand-hills. Ruddy sunrise over the dunes.
76 -
Signed, margins, publisher; Happer certificate and seal.
*Very fine and clear printing.



No. 187. Kuniyoshi: Taira Ghosts, Daimotsu Bay

KUNIYOSHI—Continued

190. GHOST OF A WOMAN APPEARING TO KINUGAWA. Oblong print of beautiful quality.
14 -
Signed, publisher; Happer seal and certificate.

191. BEAUTIES BLEACHING CLOTH AT TAMA RIVER. One girl at the pink tub, another wading, treading the clothes, another stoops to tie her sandal almost obscured by the Lady Traveller to left.
4 -
Signed, publisher; Happer guaranty.

192. CHINESE BOAT UNDER FULL SAIL. With yellow brown sails and pennants flying, seen against a cloudy sky with flight of birds.
18 -
*Signed, margins, publisher.
*Very scarce. The European influence is denoted by the red tablet to left being upheld by two Amorini in the style of the early Italian Masters.

193. WHITE ELEPHANTS AND BOY. Fine original impression.
Signed, margins, Happer certificate and seal.
20 -

194. KOBAN OR SMALL PRINT: GEISHA AND CHERRY BLOSSOMS. River shore; she wears purple tied with black.
2 -
Signed.

195. KISOKAIDO SHIOJIRI. TRAVELING FAMILY. All stopping to watch the distant flares of the cormorant fishers on the river.
3 -
Signed, two margins, Happer guaranty.

196. GIRL WIPING HER HANDS. Bowl of water and lacquer box on the floor beside her.
2.50
Signed, publisher.

SEVEN PRINTS FROM "36 VIEWS OF FUJI."

The last work of Hiroshige (date 1859).

197. SAKIYA GASHI SNOW SCENE. Thick snow on houses and castle moat and Mt. Fuji, pure white on a sky of faint rose.
Signed, margins, publisher Tsutaya.

198. HIDARI FUJI (FUJI ON THE LEFT). Mt. Fuji partly obscured by great pines seen from a yellow road beyond the rice fields.
Signed, margins, publisher Tsutaya.

HIROSHIGE—Continued

199. KANOYAMA. A tall cryptomeria tree obscures Mt. Fuji; a lady on horseback to right passing a bank of cherry blossoms.
Signed, margins, publisher, Tsutaya.

200. OZUKI NO HARA, PROVINCE OF KAHI. Fuji above a ridge of hills with winding stream and clusters of autumn flowers in the foreground.
Signed, margins, publisher, Tsutaya.

201. FUJI FROM THE SAGAMI RIVER. Reeds partly obscure a man on a raft on which is a charcoal fire under shelter. The smoke drifting past a green hill beyond which lies Mt. Fuji with a white heron high above.
Signed, margins, publisher Tsutaya.

202. SHICHIRIGAHAMA: THE "SEVEN LEAGUES COAST." Curving shore line with rising tide, green and purple hills with Mt. Fuji to the left.
Signed, margins, publisher Tsutaya.

203. FUJI FROM FUJI ME CHAYA, ZOSHIGAYA. Teahouse and red-ripe Persimmon tree with two women admiring distant plains and Fuji.
Signed, margins, publisher Tsutaya.

HIROSHIGE AND TOYOKUNI II

204. GIRL READING NEAR AN ORIEL WINDOW. Through which is seen a beautiful landscape.
Signed by both artists, margins, Happer guaranty.

205. RYOGOKU FIREWORKS ON THE SUMIDA RIVER. Geishas in rich brocades in a black and white boat watch the bursting rockets in the dark sky.
Signed, margins, publisher, Happer certificate and seal.

206. HASHIBA CROSSING IN SNOW. YEDO JIMAN. Deep blue of the river repeated in the blue gown of the seated woman on the boat; their umbrellas and the landscape fast whitening under the falling snow.
Signed by both artists, Happer certificate and seal.

207. YEDO JIMAN SNOW VIEW: HASHIBA FERRY. The same print, but the dress of the seated woman is green.
Signed by both artists, publisher, margins.

Bird and Flower Panels

and Landscapes by Hiroshige I.

No. 208

208. BIRD AND FLOWER UNDIVIDED HOSOYE TRIPTYCH. Excessively rare uncut condition on a yellow ground. Each signed.

47.50

*Blue Bird and Autumn Maple, Kingfisher and Bluebells, Yellow Bird and Passion Flower with the dividing lines for cutting but unseparated. Almost unknown in this form.

(See Illustration.)

209. KASUMIGASEKI PANEL. Street in yellow tone with procession in brown.

5.-

Signed, margins.

210. GOLDFISH IN A BLUE BOWL. Artistic conception, only a part of the bowl being shown, with touches of green seaweed and moving water in two tones of blue.

7.-

Signed; narrow panel, margins; fine condition.

211. PAROQUET ON A PINE. The bird with pink breast, blue wings and tail perched on a pine bough in black and white.

13.-

Signed, publisher, clearly printed.

212. GREEN BIRD AND AUTUMN MAPLE BOUGH. Suggestion of water below.

Signed; clearly printed.

7.-

PANEL PRINTS—Continued

213. TATE HOSO BAN OR PANEL: MOONLIGHT SNOW. Clear moonlight after snow. Fresh and crisp printing, the snow in green blue shadows, but the purity of the paper without shadow in the high lights, the distance indicated by distant flight of wild geese seen against the moon and graded blue sky.

214. BLUE KWACHO: KOBAN FORM. Long-tailed pheasant in blue with red beak on a blue pine bough.
Signed; fine, clear printing. Happer guaranty.

215. FOUR SMALL EARLY BIRD AND FLOWER PANELS. Kingfisher and hagi, sparrow and iris, etc. Oblong form.
Signed, mounted on one sheet.

216. KAKEMONO-YO: AZUMA KUDARI. The poet reigning in his curvetting horse, accompanied by a page and retainer pauses by an old pine to admire the view. The grey-toned mass of Mt. Fuji fills the background.
*Signed, publisher.

217. KAKEMONO-YE: GOSHAWK ON A PINE TREE, SUNSET. The falcon is perched with one foot lifted, head turned back, high red sun above; bird's plumage in beautiful grey tones.
*Signed, seal Ichiryusai, publisher Sanoki, seal date Rat 4 (April, 1852).

218. KAKEMONO-YE: PEACOCK AND PEONY. On a cliff where great open Rose Peonies are printed in gauffrage stands a peacock preening his wings, his turquoise head turning sideways over the iridescent blue-green plumage, the long tail feathers of browns in two tones having peacock green "eyes." Clear ivory background without shadow.
Signed: Laid on a panel of pongee silk.
*The excessively rare impression which Mr. Russell secured from Mr. J. Happer in Japan years ago. No one can be insensible to the superb decorative effect of this marvellous composition. The only copy to be offered in this country for years.
(See Frontispiece.)

219. KAKEMONO-YE. KISO YAMA KAWA IN SNOW. The noted "River Gorge in Snow." Two small boats on the grey-blue stream winding among rocks, snowy cliffs tower above and high up a fallen tree forms a footbridge.
Signed, seal Ichiryusai.
(See Illustration, page 39.)

PANEL PRINTS—Continued

No. 220

220. BLUEBIRD ON YELLOW HIBISCUS BLOSSOM. Above are the tall green-blue bud sprays.

29 -

Signed, seal.

*One of the finest and rarest of these panels.

(See Illustration.)

221. GREY AND WHITE BIRD AND CAMELIA. The plumage in gauffrage.

21 -

Signed; clear printing.

222. KAMEIDO WISTARIA AND DRUM BRIDGE. PANEL. Well and clearly printed, the bridge of fine burnt sepia brown not often used by Hiroshige.

26 -

Signed, seal.

No. 223

223. FULL MOON: YEMONZAKA YOSHIWARA: PANEL. Very rare when in such beautiful condition and clearly printed.
Signed, seal.
(See Illustration.)

224. PASSION FLOWERS WITH YELLOW AND GREY BIRD. Water view beneath. Clear printing.
Signed, seal.

225. SIX TAMAGAWA SERIES: MUTSU NOKU NODA. Travelling girl by Toma River watching a flight of birds into the blue.
Panel print. Signed; Happer certificate and seal.

226. MOONLIGHT AT TSUKUDA JIMA: PANEL PRINT. The full moon shines on boats at anchor in the island harbor.
Signed; a few thinned spots in the sky; the Happer seal.

227. KINGFISHER AND BLUE HYDRANGEA. Wide panel. High above the pinky blue blossoms with blue centers darts the little greenish bluebird.
Signed, margins, fine condition.

No. 232. Shunsen

228. WHITE HERON AND IRIS. Broad panel. The plumage of the bird impressed without line as it alights among the green stalks of the delicately lilac colored iris blossoms.
Signed, margins.

SUGAKUDO: MID-NINETEENTH CENTURY

Best known by his set of Birds in 48 plates.

229. WHITE FALCON, PINE AND RISING RED SUN. The large bird, plumage in gauffrage (but slightly time-toned) resting on a pine branch and seen against the setting sun.
*Signed, margins, Happer certificate and seal.
*This and the two following are exceedingly decorative bird and flower large broadsheets.

230. SNOW BIRD AND RED LESPEDEZA BERRIES. Broadsheet, fine impression on a blue-grey ground.
Signed, margins publisher, with the Happer certificate and seal.

231. BROADSHEET: BIRD AND FLOWER PRINT. A blue-green mozu flying past a waterfall down a cliff in pink tones, with large pink cyclamen growing at the base.
Signed, margins, publisher. Happer certificate and seal.

SHUNSEN KWACHO

232. LARGE ROSE PEONIES AND LITTLE YELLOW BUTTERFLIES. Leaf, bud and blossom bending in the wind. Fresh, brilliant coloring in this rare broadsheet.
Signed. Certificate and seal of J. S. Happer.
(See Illustration.)

YEISEN (KEISAI) KWACHO

233. BIWA FRUIT AND TWO BIRDS: OBLONG BROADSHEET. The fruit grows in yellow clusters among rich green leaves. Kwacho of rare size by this artist. Signed, margins. J. S. Happer certificate and seal.

SECOND SESSION, LOTS NOS. 234-464

Books of the late Professor Ernest F. Fenollosa (continued)

234. JAMES (HENRY). The Wheel of Time. Collaboration, Owen Wingrave. First Edition, 12mo. New York, 1893.
*With Prof. Fenollosa's autograph.

235. JAPANESE DICTIONARY. HEPBURN (J. C.). A Japanese-English and English-Japanese Dictionary. 5th Edition. Tokyo, 1894. Index of Chinese Characters in Hepburn's Dictionary arranged according to their Radicals by W. N. Whitney. Tokyo, 1888. 2 vols., tall 8vo.
*Inscribed "Fenollosa, 1897."

236. JAPANESE DICTIONARY. Japanese-English and English-Japanese Dictionary. By J. C. Hepburn. 12mo, worn. N. Y., 1873.

237. JAPANESE GRAMMAR. CHAMBERLAIN (B. H.). Simplified Grammar of the Japanese Language (modern written style). 8vo. London, 1886.

238. ——. ASTON (W. G.). Grammar of the Japanese Written Language. *Plates of specimens.* 2nd Edition. Tall 8vo. London and Yokohama, 1877.

239. JAPANESE GRAMMAR. SATOW (ERNEST). Kuaiwa Hen. 25 Exercises in the Yedo Colloquial, with Notes. 12mo. Yokohama, 1873.

240. JAPANESE GUIDE BOOK. Official Guide to Eastern Asia: Manchuria and Chosen; North-Eastern and South-Western Japan. *Maps and many illustrations.* 3 vols., 12mo. Binding of one volume a little damaged. Tokyo, 1913-1914.

241. JAPANESE PHOTOGRAPHS. Large velvet bound Album of 24 Japanese photographs of Temples, Dignitaries, a remarkable view of Mt. Fuji, Mrs. Fenollosa in a Rickshaw, Prof. Fenollosa with a group of gentlemen, probably Professors in Tokyo University, crowds, girls, etc.

242. JAPANESE PHOTOGRAPHS. Small Album of 30 original photographs of Waterfalls (3) and many famous Temples of elaborate workmanship. Obl. 12mo, cloth. Early examples now hard to procure.

243. JAPANESE PHRASE BOOK. CHAMBERLAIN (B. H.). Handbook of Colloquial Japanese. Sm. 8vo., London and Tokyo, 1888.

*Autographed "Ernest F. Fenollosa" and with pencilled additions, marks, etc.

244. ——. CHAMBERLAIN (B. H.). Things Japanese, being Notes on various subjects connected with Japan. *Folding map.* 8vo. London and Tokyo, 1890.

245. JAPANESE SEALS. SEALS AND SIGNATURES OF OLD JAPANESE PAINTERS. Tracings made and neatly mounted by Professor Fenollosa in a folio album bound in old brocade (worn) of the artists of the Kano and Kose Schools, including Sesshu, Shugetsu, Shuben and hundreds of others.

*VERY VALUABLE FOR REFERENCE; in the size and color of the originals, and practically unprocurable, amounting to an original unprinted work by Professor Fenollosa.

246. ——. KANO SCHOOL ARTISTS. Seals and signatures of all the artists of the Kano School, tracings made by Professor Fenollosa and mounted in a Japanese album bound in old ivory brocade, oblong folio.

Valuable for reference.

247. CHINESE BOOK OF SEALS, KANG HSI PERIOD. Seals of famous artists of Tang Sung Yuan. Printed in brown ink. Tall 8vo.

Very rare. Published in China.

248. JAPANESE BOOK—KANO AND TOSA SCHOOL ARTISTS. Biographies. Tall 8vo, 32 pp.

249. JARVES (J. J.). A Glimpse at the Art of Japan. *Illustrations after Hokusai, etc.* Sm. 8vo; needs binding and has a Japanese stamp in places. New York, 1876.

250. JOHNSON (S.) Oriental Religions and Their Relation to Universal Religion. China. Thick 8vo. Boston, 1878.

*Autographed "Ernest F. Fenollosa" and carefully studied, as shown by the many lengthy marginal notes, deductions, criticisms and comments.

251. KAEMPFER (DR. ENGELBERTUS). The History of Japan, its Temples, Castles, Palaces, and other Buildings; Metals, Minerals, Trees, Plants, Animals, Birds and Fishes. . . . Chronology of the Emperors, Religions, Customs, etc. . . . with Journal of a Voyage to Japan made by the English in 1673. *Illustrated with many folding copper plates.* Folio, olive calf, blind tooled by Bolton of Liverpool; a few fox spots, but fine, crisp copy. London, 1728.

*Inserted at the end is a contemporary autograph letter (signed, 2 pp. folio) of J. Marshall lending this book to John Gurney.

The most famous of the early books on Japan, and the "foundation stone" of any library relating to Japan; an unusually good copy of a book now becoming scarce. The fine folding plates are noteworthy. Kaempfer described the beauties of the Iris and one of the varieties was named in his honor.

252. KANEKO (KENTARO). Mosume Sets Yo, or Woman's Sacrifice. 8vo, wrappers, pp. 34. New York, 1905.

*Limited issue, privately printed at the De Vinne Press.

253. KIEN LUNG (EMPEROR). Eloge de la Ville de Moukden. Poeme compose par Kien-Long Empereur de la Chine & de la Tartarie, accompagnes de Notes Curieuses... traduit par P. Amiot. 8vo, half morocco. Paris, 1770.

254. LAMB (CHARLES). All Shakespeare's Tales, by Charles and Mary Lamb and supplementary Tales by Winston Stokes. *Colored illustrations by M. L. Kirk.* Tall 8vo. New York, 1911.

255. LAY (A. H.). Chinese Characters for Use of Students of the Japanese Language. 8vo; needs binding. Shueisha, Tokyo, 1895.

*Autographed "Fenollosa, '97."

256. LEGGE (JAMES). The She-King (or the Book of Poetry) or the Lessons from the States and the Prolegomena. *Chinese texts and index of Chinese characters and phrases.* 2 vols., tall 8vo. London, 1871.

*Complete in Parts 1 and 2, Vol. IV of Legge's Chinese Classics.

LEGGE (JAMES)—Continued

257. ——. The Sacred Books of China. The Texts of Confucianism. Translated by J. Legge: The Shu King, the Shih King, the Hsiao King. 8vo, "Sacred Books of the East" series. Oxford, 1879.

258. LILLIE (ARTHUR). Buddhism in Christendom, or Jesus the Essene. *Numerous illustrations and index.* 8vo. London, 1887; needs binding.

259. LOTOS (THE). Vol. 9, Nos. 8 (Feb., 1896) to 11 (May) 1896 and No. 12, September, 1896. *Illustrated.* Bound in 1 vol., tall 8vo, half old leather. New York, 1896.

*Inscribed "Fenollosa" and with articles by Prof. and Mrs. Fenollosa on The Lotos, Art, Harunobu, etc.

260. ——. FENOLLOSA (E. F.). Duplicate numbers of the same (7 copies).

261. LOTZE (H.). Outlines of Aesthetics. Translated by G. T. Ladd. Sm. 8vo. Boston, 1885.

*With Prof. Fenollosa's autograph.

262. LUCAS (E. V.). A Wanderer in Holland. 20 *illustrations in color and other plates.* Sm. 8vo. London, 1912.

263. LUCKA (EMIL). Eros: the Development of the Sex Relation throughout the Ages. Translated. Sm. 8vo. New York, 1915.

264. MACH (E. von). Outlines of the History of Painting, 1200-1900 A. D. *Maps.* Roy. 8vo. Boston, 1906.

FENOLLOSA AUTOGRAPH MANUSCRIPTS

and a few Books.

265. FENOLLOSA (PROF. E. F.). East and West. First Edition. 8vo. New York, 1893.

*On the fly-leaf is written a manuscript poem of eighteen lines by the author inscribing the volume in the most beautiful fashion. Inserted are two photographs of his home in Nikko.

266. ——. "The Symbolism of the Lotus"; "The Nature of Fine Art"; "Art Museums and Their Relation to the People," by E. F. Fenollosa. "Sada San, the Bride," "Harunobu" and other articles by Mrs. Fenollosa ("Sidney McCall") in various numbers of the "Lotus, 1896." 4 pcs.

FENOLLOSA (PROF. E. F.)—Continued

267. ——. OFFICIAL CATALOGUE, Fine Arts, World's Columbian Exposition. 8vo, wrappers. Chicago, 1903.

*Prof. Fenollosa's copy, autographed by him on the cover, and on a fly-leaf "Ernest F. Fenollosa, Member of Jury, Fine Arts Section," is pencilled in his hand, and evidently the copy used by him in making comparisons, as it is filled with a series of comparative markings, the Japanese Section being especially full.

268. ——. Catalogue of the Exhibition of Japanese Paintings and Metal Work at the Boston Museum, 1894. The paintings described by Prof. Fenollosa. 12mo, wrappers, pp. 38. Boston, 1894.

*Long out of print and very scarce.

269. ——. Manuscript in pencil. Translations of Vols. 4 and 5 of the Honcho Gwashi and Vol. 1 of the Dzuye Hokwan. About 93 pp. in a quarto volume.

*Accounts of Japanese painters, commencing with Masanobu, including a chapter on the colors used and the manner of their preparation and use. The second book Dzue Hokwan ("Mirror of Painting"), by Ka Bungen, giving a general history of Japanese painters from the earliest time. VERY IMPORTANT FOR THE COLLECTOR, AS TRANSLATIONS OF SUCH ARTICLES ARE ALMOST UNPROCURABLE, and here they are of added value as being done with appreciation and knowledge of a man of Prof. Fenollosa's attainments.

270. ——. Sketch book containing a few anatomical studies but including a full-length drawing in pencil of a Japanese woman seated and the head of a Japanese man. Autographed by Prof. Fenollosa. Oblong 4to.

271. ——. Manuscript in Pencil. Notes on his own collection of Japanese paintings. Written on about 69 pp. in a 4to volume.

*The items are numbered from No. 264 to No. 517. A few are described in detail; others have nothing but the titles. A few signatures and seals have been copied.

272. ——. Autograph manuscripts in pencil: "Japanese Painting in the Future." 35 pages folio.

*On the danger of limiting artistic ability to the influence of the old masters as Sesshu, Tanshin, and others; that copying is like a *"flower made from wax or silk,"* but in true art *"You must plant the seed that it may grow—modern artists ignore the seeds of greatness in copying the results alone."*

273. ——. Autograph manuscript, in pencil; a review of the first parts of Anderson's Pictorial Arts of Japan. 6pp. folio.

*A valuable critical article on a rare work.

FENOLLOSA (PROF. E. F.)—Continued

274. ——. Manusript, Notes on Buddhism. 20 pp. in pencil, the rest of the volume blank. Oblong 12mo.

275. ——. Autograph manuscript, in pencil; notes for a lecture on "The Influence of Japanese Art." 9 pp. folio.

276. MARCO POLO. Ye Book of Ser Marco Polo, ye Venetian, concerning ye Kingdoms of ye East, newly done into English by Col. Henry Yule. *Maps, plates and text illustrations.* 2 vols. Tall 8vo, illuminated title. London, 1874.

277. MARTIN (W. A. P.). The Chinese, their Education, Philosophy and Letters. Sm. 8vo, needs binding. New York, 1881.

278. MEREDITH (GEORGE). The Japanese Spirit by Okakura Yoshisaburo. With introduction by Meredith. Sm. 8vo. New York, 1905.

279. MERRIFIELD (M. P.) Original Treatises from the 12th to the 17th Centuries on the Arts of Painting. *Illustrated.* 2 vols. 8vo; needs binding. London, 1849.

Including articles on Miniature, Mosaic and Glass Painting of the Ancients, Gilding, Dyeing, Artificial Gems, and Preparation of Colors.

280. MEXICAN CALENDAR STONE (THE). By P. J. J. Valentini; Terra Cotta Figure from Isla Mujeres, N. E. Coast of Yucatan by Dr. A. Le Plongeon; Notes on Yucatan by Mrs. Le Plongeon. Compiled by S. Salisbury. *Illustrated.* Tall 8vo. Worcester, 1879.

*Privately printed in a limited issue, and inscribed by Mr. Salisbury to Prof. Fenollosa.

281. MIGEON (GASTON). Au Japon: Promenades aux Sanctuaires de l'Art. *Map and 68 plates.* 8vo, wrappers, 1908.

*Inscribed to Prof. Fenollosa by the author.

282. MILTON. Poetical Works with Life, Dissertation and Notes by George Gilfillan. 2 vols., 8vo, calf gilt. Autograph of Mrs. Willis Gaylord Clark on titles. Edinburgh, 1853.

283. NOGUCHI (YONE). The Iris, No. 2. Contributions by Arthur Symons, Richard Hovey, etc. In Japanese and English. 8vo, boards. Some leaves affected by damp. Tokyo, 1906.

VERY RARE.

284. MOORE (C. B.). Certain Aboriginal Remains of the N. W. Florida Coast; Certain Aboriginal Remains of the Tombigbee River. *Plates and text illustrations.* 4to. Philadelphia, 1901.
*Inscribed by the author to Mrs. Fenollosa's father.

285. MORSE (E. S.). Japanese Homes and Their Surroundings. *Illustrations by the Author, index and valuable glossary of terms often used in describing prints.* Tall sq. 8vo. Boston, 1886.
*First edition inscribed to Prof. Fenollosa, "With the many thanks of the author," who characterizes Prof. Fenollosa in the book as "the greatest authority on Japanese Pictorial Art."

286. MUMEJI GASHU. Spring Sketches (mainly in the European manner). 8vo, wrappers. Tokyo, 1909.
*The numerous illustrations are in black and white.

287. MUNSTERBERG (O.). Japanische Kunstgeschichte (History of Japanese Art). Vol. 1. 14 *full page plates in colors and many text illustrations.* Tall 8vo. Berlin, 1904.

288. NANJIO (BUNYIU). Short History of the Twelve Japanese Buddhist Sects. Translated from the Japanese. 12mo. Tokyo, 1886.

289. NIKKO DISTRICT ILLUSTRATED (THE). By K. Ogawa, photographer, Tokyo, Japan. In Collotype with Descriptive Text by James Murdoch. Oblong folio, bound Japanese fashion in brocade, in the original native box. Yokohoma n. d.

290. OKAKURA (KAKASU). The Ideals of the East with Special Reference to the Art of Japan. Sm. 8vo. New York, 1908.
By the expert of the Boston Museum of Fine Arts.

291. ORIENTAL SOCIETY (AMERICAN). Journal of the American Oriental Society, edited by C. R. Lanman and G. F. Moore and others. Vols. 17 (1896) to Vol. 27 (1907) lacking vols. 19 and 20. Bound in 13 vols., tall 8vo. New Haven, 1896-1907.
*Limited to 500 copies each, with contributions on Buddhism, Hebrew Rites, Sanscrit, Plays, Seal Impressions, Early Persian Inscriptions, Brahman Literature, Folklore of Ramdas, the last of the Sagas, Jewish and Syrian Songs, Death Ceremonials, etc.

292. OSTROGORSKI (M.). Democracy and the Organization of Political Parties. Translated by F. Clarke. Preface by the Rt. Hon. James Bryce. 2 vols., thick 8vo. New York, 1908.

293. PARKER (H.). The Nature of the Fine Arts. 8vo. London, 1885.
*Autograph of W. S. Bigelow, Tokio, on title, with pencilled notes throughout by Prof. Fenollosa.

294. PHILLIPS (STEPHEN). Marpessa. *Illustrated by Philip Connard.* Sq. 16mo, original limp roan. First Edition. London, 1900.
*With Prof. Fenollosa's autograph.

295. POLLARD (ALFRED W.). Odes from the Greek Dramatists translated into Lyric Metres by English Poets and Scholars. Edited by A. W. Pollard. Sm. 4to, vellum, uncut. London, 1890.
*One of only 50 Large Paper copies, signed by Pollard.

296. PORTER (R. P.). The Full Recognition of Japan, the Economic Progress of the Japanese Empire to 1911. *7 colored maps.* Thick 8vo. Oxford, 1911.
*Presentation copy to Mrs. Fenollosa from the author.

297. POUND (EZRA). Lustra (poems). *Portrait.* 8vo. No place or date.
*One of only 200 copies privately printed, with the seal of the author. Nearly one-half of the book contains translations from the Chinese of Rihaku from the notes of Prof. Fenollosa and the decipherings of Profs. Mori and Ariga.

298. PRESCOTT (W. H.). History of the Conquest of Peru. First Edition. 2 vols., 8vo. A little water-stained. New York, 1847.

299. RAWLINSON (GEORGE). Manual of Ancient History . . . Chaldæa, Assyria, etc. Sm. 8vo. New York, 1871.
*With Prof. Fenollosa's pencilled autograph.

300. REINSCH (PAUL S.). World Politics at the End of the 19th Century as Influenced by the Oriental Situation. *Map.* Sm. 8vo. New York, 1900.
*With Prof. Fenollosa's autograph.

301. RUSKIN (JOHN). Modern Painters. *Numerous illustrations.* Vols. 1, 2, 3 and 5. Sm. 8vo New York, 1878.
*With Prof. Fenollosa's autograph and many pencilled comments by him.

302. RUSSO-JAPANESE WAR. Photographic Record, edited by J. H. Hare, J. Ricalton and others with account of the Sea Battle by Capt. A. T. Mahan. *Profusely illustrated.* Obl. folio. New York, 1905.

303. SCHLEGEL (F. VON). The Philosophy of History. Translated, with Memoir. Sm. 8vo. London, 1890.
*With Prof. Fenollosa's autograph.

304. SCHWEGLER (PROF. A.). History of Philosophy in Epitome. Translated by J. H. Seelye. Thick sm. 8vo. New York, 1894.
*With Prof. Fenollosa's autograph.

305. SCRIBNER'S CYCLOPEDIA OF PAINTERS AND PAINTINGS. Edited by J. D. Champlin and C. C. Perkins. *More than 2,000 illustrations, including artists' signatures, their portraits, autographs as well as paintings.* 4 vols., thick 4to, vellum with leather backs, gilt tops. New York, 1886-7.
*LARGE PAPER COPY, limited to 500 printed.

306. SERVICE (ROBERT W.). Ballads of a Cheechako. FIRST EDITION. 12mo. Philadelphia, 1910.

307. SINNETT (A. P.). Esoteric Buddhism 12mo. Boston, 1887.
*Autographed: "E. F. Fenollosa, Tokio," and with marginal lines.

308. STERNE (LAURENCE). Works in One Volume *Illustrated by Darley.* Roy. 8vo. Autograph of Mrs. Willis Gaylord Clark on title. Philadelphia, 1854.

309. STEWART (B.) AND TAIT (P. G.). The Unseen Universe, or, Physical Speculations on a Future State. 8vo. Cloth a little spotted. London, 1885.
*With Prof. Fenollosa's pencilled autograph.

310. STONE (C. J.) Cradle-land of Arts and Creeds. (On Buddhism, Origin of the Aryans, Brahmanism, etc.). 8vo. London, 1880.

311. TAKAHASHI (SAKUYE). Cases of International Law during the Chino-Japanese War. Tall 8vo. Cambridge, 1889.
*Inscribed to Prof. Fenollosa by the author in English and in Japanese, with a few verbal corrections.

312. TAMURA (NAOMI). The Japanese Bride. *Illustrated.* 18mo, boards. New York, 1893.

313. THEOSOPHY. Five Years of Theosophy: Mystical, Philosophical, Theosophical, . . . etc., essays selected from "The Theosophist." Thick sm. 8vo., wrappers, uncut. London, 1885.
*"How a chela found his guru"; "Interview with a Mahatma"; "The Secret Doctrine"; "Witchcraft on the Nilghiris," etc.

314. UEBERWEG (PROF. F.). History of Philosophy from Thales to the Present Time. Translated by G. S. Morris and with additions by Noah Porter. 2 vols., tall 8vo. Needs binding and some leaves stained. New York, 1872.
*With Prof. Fenollosas pencilled autograph.

315. WHISTLER. Lotus, Special Holiday Number in Memoriam James A. McNeill Whistler. B. Matsuki, editor. *Illustrations after Whistler* (Freer collection), etc. 4to, wrappers, pp. 53. Boston, 1903.
*Vol. 1, No. 1, of "The Lotus"; very rare, with Mr. Fenollosa's "The Place in History of Mr. Whistler's Art."

316. WHITE (JAMES GRANT). Shakespeare's Scholar, being Historical and Critical Studies of his Text, Characters, etc. Tall 8vo. Needs binding. New York, 1854.

317. WHITE (M.). How to Make Baskets. *Illustrated.* Sm. 8vo. New York, 1901.
*With a chapter on Indian Sketches and what the Basket means to the Indian.

318. WHITING (LILIAN). From Dreamland Sent. Bost., 1899; The Spiritual Significance, Bost. 1900 (with presentation inscription by the author); The World Beautiful in Books. Boston, 1901 (3).

319. WILLIAMS (SIR MONIER-MONIER). Buddhism in its Connection with Brahmanism and Hinduism in its Contrast with Christianity. *Illustrated.* Tall, thick 8vo. London, 1886.

FENOLLOSA AUTOGRAPH MANUSCRIPTS

320. FENOLLOSA (PROF. E. F.). Signed autograph manuscript in ink (last leaf in pencil) of an essay on the formation of art schools in Japan. 14 pp. folio; a similar manuscript (in pencil, with corrections in ink), being a letter to Capt. Brinkley in reply to criticisms. 7 pp. folio (2).

FENOLLOSA MANUSCRIPTS—Continued

321. ——. Manuscript notes in pencil of Lectures on Church History, followed by an analysis of Spencer's Principles of Sociology, Vol. 1, together 68 pp. At the end are three pages giving a list of books on political economy, etc.

322. ——. Typewritten manuscript poem, "Ode on Reincarnation," written on 24 quarto pages, unsigned.

*Apparently unpublished. The poem commences:
"I, an old man, climb painfully about the steeps in these mountain temple groves;
Below lies the city of Kioto flashing with life."

323. ——. Autograph manuscript, in pencil, 26 pp. folio, "The Future of Japanese Art Industries."

*Takes the viewpoint that Japan's art capacity is her main stock of capital, and advises Government supervision of the wisest kind in order not to allow standard to be lowered. A very valuable critical article.

324. ——. Autograph manuscript, in pencil: "Remarks on Japanese Art in General." 18 pp. folio.

325. ——. Autograph manuscripts in pencil, a lecture on Japanese painting and the criterion of art, 40 pp. 12mo; "Summary of lectures on art just after finishing detailed account of the ten qualities (the preceding manuscript) and answering objections of Geijo, 24 pp. 12mo; with an incomplete lecture on "Can Japanese Art Be Revived?" 44 pp.

326. ——. Manuscripts, mostly in pencil, on art, drafts and notes of lectures on Western and Japanese art, art schools, etc. About 150 leaves.

327. ——. Another similar lot. About 150 leaves.

328. ——. Another similar lot. About 150 leaves.

329. FENOLLOSA ASSOCIATION BOOKS, ETC. "Life," by Giles; Tokio Daigoku (University of Tokyo) Calendar, 1880; storm worn, and others also in poor condition, not association copies, very miscellaneous (about 50 vols.).

JAPANESE COLOR PRINTS

OF

LINDSAY RUSSELL, ESQ.

Ex-President of The Japan Society

HIROSHIGE'S "100 VIEWS"

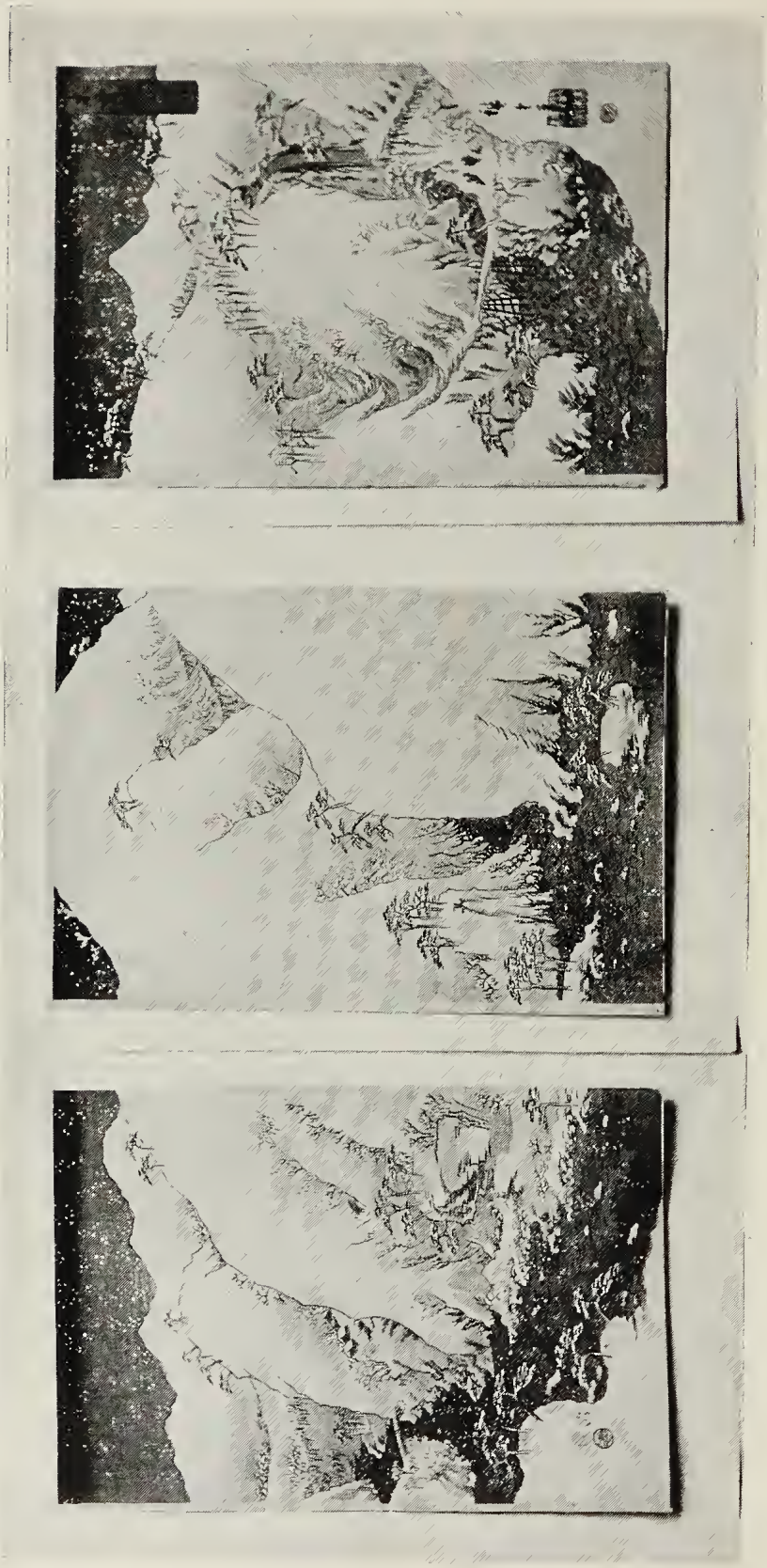
330. BAKUROCHO: CLOTH DRYING YARDS. With lengths of violet and pale blue silk stretched for drying near willow trees.
4 ' Signed, margins, Happer guaranty.

331. BIKUNIBASHI IN SNOW. Pink bridge and large sign boards, houses deep in snow against a black, starry sky make this a well known print.
11 - Signed, margins, publisher.
(See Illustration.)

332. RAIN AT KIRIBATAKE. A fine rain print, the trees and grass in the foreground a vivid green under the shower which blots the intervening landscape and reduces the trees to shadows.
15 - Signed, margins, publisher. Very rare print of the series.

333. OJI FOX SHRINE. "THE GHOST FOXES." The mysterious "fire-breathing Foxes" gathering on New Year's Eve, the foxes of pale yellow tone, the flames oxidized, but the middle distance clear, showing the mass of approaching foxes.
23 ' Signed margins (two are small), publisher.

334. RYOGOKU FIREWORKS: UYENO YAMASHITA. A very fine impression of Ryogoku. Note the "grain of the wood block" and the pleasing oxidization of the rockets. The second print has a group of girls with pretty umbrellas of purple in the foreground (2 pcs).
20 ' Signed, margin, publisher.



No. 335. Hiroshige: Kiso Mountain Snow, from the Happer Collection

HIROSHIGE—Continued

335. TRIPTYCH: KISOJI NO YAMA KAWA. "Mountain Snow and River on the Kiso Road."
800
*Signed, seal and date 1857.
Gigantic rocks and capes shrouded in heavy snow.
*THE PURITY OF LINE AND MASS IN THIS GREATEST TRIPTYCH OF HIROSHIGE IS OVERPOWERING. FIRST EDITION, EXCESSIVELY RARE IN FINE CONDITION. FROM THE HAPPER COLLECTION, WITH SEAL.
(See Illustration.)

336. KINTAI BRIDGE. The bell-shaped bridge over the river from the "60 Provinces."
7
Signed, margins, Happer certificate and seal.

337. AMANO HASHIDATE. BLUE PRINT: "60 PROVINCES." Astonishing composition with the long green peninsula on which
6 the waves are breaking from water of splendid blue.
Signed, margins, Happer certificate and signature.

338. OKI: "60 MEISHO SERIES." An enormous pink junk comes in at the right, breaking the water into translucent blue green
5 lights and white foam.
Signed, two margins, Happer certificate and seal.

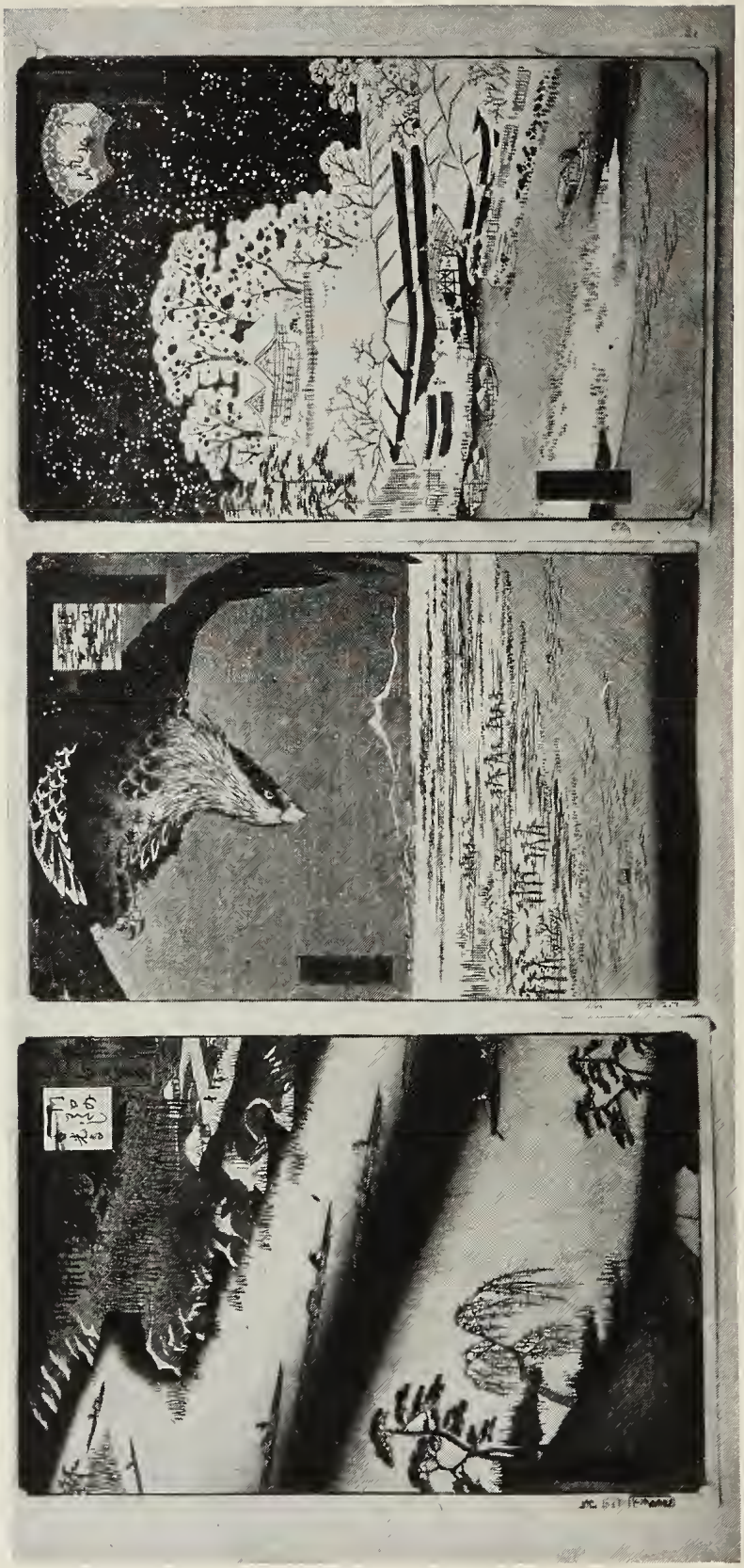
339. MURANOTSU SNOW. FROM THE RARE "SHOKOKU MEISHO." Snowy promontories in pure white with blue-grey
7 shadows at the base project into the blue waters.
Signed, margins, publisher.

340. OCHIAI BASHI (RAIN) MINO PROVINCE. "Shokoku Meisho" series. Curious checkered waterfall between grass
13 green slopes, with straight downpour of rain and very dark beyond with much heavier rain.
Signed, margins, publisher.

341. AMANOHASHIDATE FULL MOON. From the Shokoku Meisho Series and of unusually beautiful pale tones of blues and blue-greys in the hills, sloping down to the water. Fresh and
9 beautiful impression.
Signed, margins, publisher.

342. SUWA LAKE IN WINTER SNOW. "Shokoku Meisho." Celebrated for the effect of the smoke from the bonfire, with re-
17 markable printing superimposed on snow plains, forest, Mt. Fuji and crimson sunset sky.
Signed, margins, publisher.

HIROSHIGE



No. 343. Matsuchiyama

No. 344. Susaki Eagle

No. 346. Zenkoji Crossing

HIROSHIGE—Continued

343. MATSUCHIYAMA IN SNOW.
Signed, margins, publisher. Happer certificate and seal.
*Fine impression retaining the purity of the snow of the first printings, water and sky finely graded blues.
(See Illustration.)

344. GREAT EAGLE AND SUSAKI SNOWY PLAIN. A clear and fine impression of this very rare print showing the eagle hovering over "the Hundred Thousand Acres," retaining the pink tone of the neck feathers and a clear printing of the detail in the snowy plains.
Signed, margins (three).
(See Illustration.)

345. TORANO BOW MOON. Rare print from the upright "100 Views of Yedo."
Signed, margins, publisher, Happer guaranty.

346. ZENKOJI KAWAGUCHI CROSSING. Blue water view with the red rafts on the river.
Signed, margins, certificate and seal of J. S. Happer.
*First impression.
(See Illustration.)

347. NIGHT FIREWORKS: RYOGOKU BRIDGE SUMIDA RIVER. The streaming rocket above the black bridge and the starry shower to right. Extremely rare when of good registration. Signed, margins (three), publisher.

448. UMAYA GASHI LOVERS' PINE TREE. A famous print with the boat containing the shadow of the Geisha on the green blinds of the boat moving under the pine, dark blue sky glittering with stars. Signed, margins, publisher.

349. KOMIKATA NIGHTINGALE, OR CUCKOO. Flying and calling, driven by the swift wind and rain. Note the clear printing and the shadowy storm cloud behind the bird. Very unusual. Signed, margins.

350. KAMATA PLUM GARDEN. Rosy background on which the twigs with bud and blossom make a pretty picture. Signed, margins.

No. 351. Hiroshige, Naruta Whirlpool

HIROSHIGE—Continued

351. TRIPTYCH: AWA NARUTO NO FUKEI. The famous "Naruto Whirlpool, Awa." Scene of the rapids in the channel dividing Shikoku from Awaji and the hills on the further shore.
170 -
Signed, seal "Tokai no in" and dated 1857; reparation in sky.
*First edition; fine graded blue in the whirling water, and turquoise green and aubergine in the submerged rocks and horizon hills.
(See Illustration.)

352. DAISHOJI KANAZAWA. MIST PRINT. The fine mist print from the upright "Shokoku Meisho," "100 Views," elephant head mountain camellia leaf green in the foreground; foliage, temple, hills and mountains with distant corner of the sea shrouded in pearly mist.
27.50
Signed, margins, publisher.

353. ORIEL WINDOW MASAKI. A winding river seen through the half circle of the oriel window shown in the print. Signed, margins, publisher.
16 -

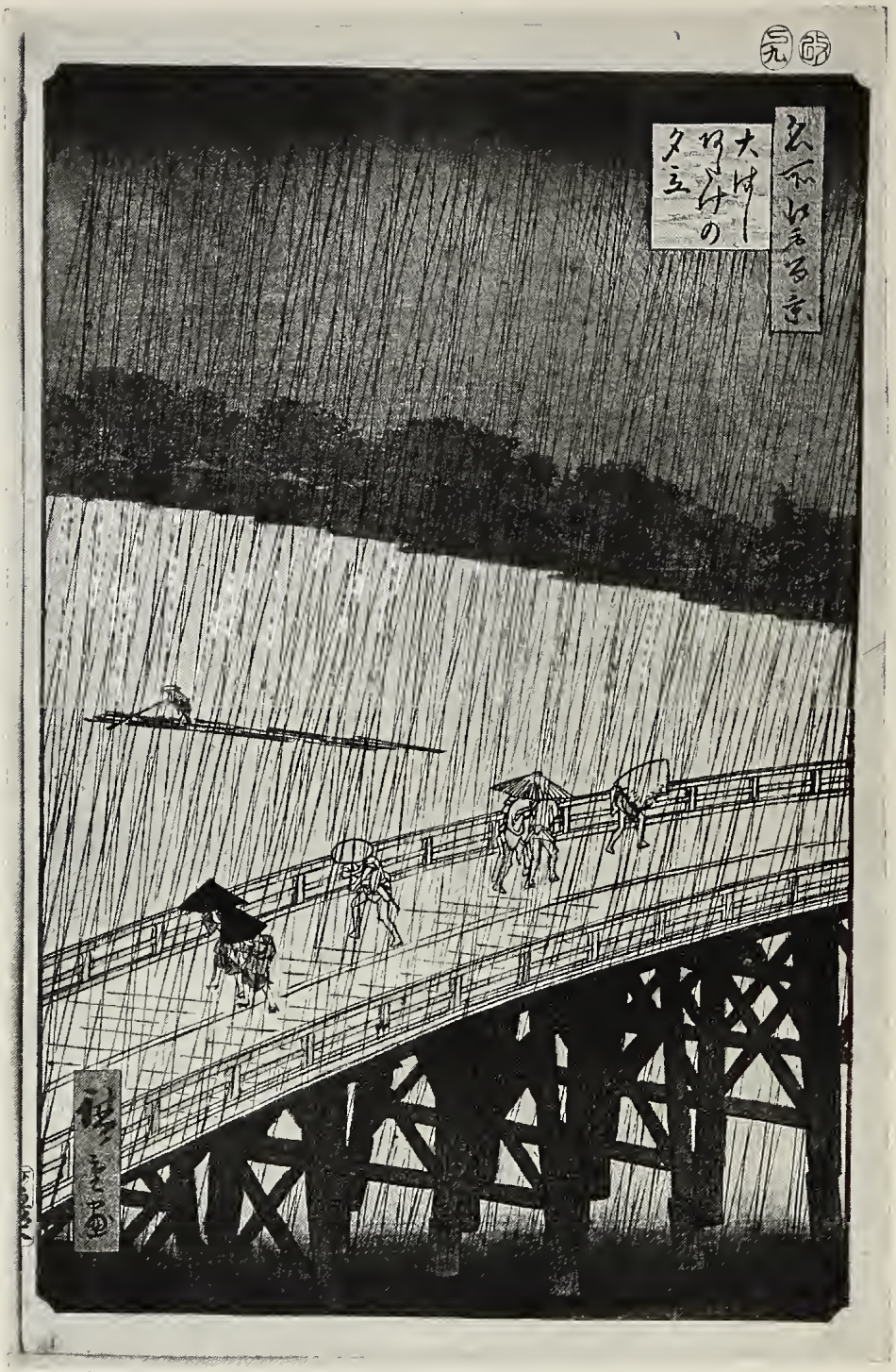
354. HIROSHIGE FIGURE PRINT. GIRL MIXING SAKE AND EGG. Geisha beside a lunch box; clear printing and good registration. Signed, Happer certificate and seal.
5 -

355. FUKAGAWA LUMBER YARD IN SNOW. Unusually fine and clear impression of this snow print, the masses of lumber in the correct pink tone, and the spectator with the umbrella (only the umbrella can be seen) in the foreground. Signed, margins, publisher.
13 -

356. HALF MOON TSUKUDA ISLAND. Night scene. A few cormorant fishers with flares shadowed in the rippling water, the dark sky with stars and waning moon. Signed, margins (3).
5 -

357. NIHONDZUTSUMI TO YOSHIWARA. Early evening with young moon and a picturesque flight of wild geese seeking shelter. The embankment path on the way to the Yoshiwara with many travellers.
6 -
*Signed, margins, publisher.

358. YOSHIWARA DAY BREAK. Softly colored in grey blue, fine condition. Signed, margins.
9 -



359. OHASHI RAIN: SUMIDA RIVER. "YEDO HYAKKEI."
Fine clear printing and registration. Signed, seal date, 1857.

THE WALPOLE GALLERIES, 10 East 49th Street, New York

KITAO MASANOBU: Fl. 1780-1810

A pupil of Shigemasa who later kept a tobacco shop, greatly celebrated for "Autographs of Yoshiwara Beauties."

360. SEGAWA AND MATSUNDO; BEAUTIFUL RIVALS. The tall courtesan, Segawa, in black over pink looking over her shoulder at a box of letter paper held by the lovely Matsundo, who is seated on the ground. Each is attended. No. 4 of above mentioned series.

60

Signed, published by Tsutaya.

*DIPTYCH UNSEPARATED with collector's "Points" having Masanobu's signature, the title of the series (on the label) and an early impression, shown by the use of the untarnished "tan" or orange color.

(See Illustration.)

NAGASAKI PRINTS: ANONYMOUS

361. CHINESE SUBJECTS. CHUBAN FORM. Boating, with Father, Mother and Baby, in old blue and warm grey tones; Dancing Girl with flute-player and man seated beating a drum, in pink, pale orange, black and old blue. (2 pieces.)

KITAO SEI-YEN

362. HASHIRAYE: LOVERS UNDER CHERRY BLOSSOMS. His tan robe gauffered in orange and bordered with black; she holds a black and orange closed umbrella against the gauffered cherry blossom lining of her violet robe. Signed.

HARUNOBU

363. CHUBAN: COURTESAN'S DRESSING ROOM. TWO FIGURES. An excellent example of Harunobu's experiments in "bronze printing," the entire print being in bronze tones with touches of apple green and ochre orange. Signed. See No. 140 for this print in colors.

364. COURTESAN AT FLOWER ARRANGEMENT. Small print. She is seated before a green vase of iris blossoms, her apricot robe over rose pink. Margin line.

SHIGEFUSA

Pupil of Shigenaga and a member of the Yamamoto School. Shigenaga died in 1756, and this is a print of a later generation.

365. AN ACTOR IN A ROBE OF RICH BLUE. Ground of palest yellow, seal and inset in enamel pink. Signed: Publisher, Happer certificate and seal.

YANAGAWA SHIGENOBU: Fl. 1805-1832

Hokusai's pupil, quarrelled with him, but afterwards married his daughter.

366. GIRLS: "YEDO NO HANA ZUKUSHI." BLUE PRINTS. One standing, one holding a blue sake bottle, touches of red in linings. Signed, seal: Both with the Happer seal and certificate.

KATSUKAWA SHUNCHO: Fl. 1775-1800

Pupil of Shunsho, influenced by Kiyonaga.

367. HASHIRAYE. LADY WITH BOY ATTENDANT. They pause beside a yellow Torii; distant view of Fuji. Signed.

*Printed with the sharpness of outline characteristic of the artist and with a nobility of line equalled only by Kiyonaga.

KATSUKAWA SHUNJO: Fl. TEMMEI PERIOD (1781-1788)

Said to be early name of Shunyei, and nothing is known of him except that he was a pupil of Shunsho.

368. ACTOR WITH DRAWN SWORD AND BLACK HAT. HOSOYE. His short robe of olive and ivory in a shokko pattern, lined with black; his black hat has a round orange circle at the front. Signed, fine impression, very rare.

KATSUKAWA SHUNKO: 1780-1800

An artist of great power but who became paralyzed at an early age, and his prints are rare. Pupil of Shunsho.

369. ACTOR AS A DAIMIO: HOSOYE. Carrying a maple bough and a closed fan, wearing long robes of soft (faded) pink, standing on a yellow ground. Signed.

370. ACTOR AS A SAMURAI: HOSOYE. In orange, pink and buff, on an orchid ground, drawing his sword. Signed, clear printing.

371. ACTOR AS A WRESTLER: HOSOYE. Standing near Hagi blossoms in a short robe, the colors mellowed to neutral tones, yellow ground. Signed.

KATSUKAWA SHUNYEI: Fl. 1790-1815

Pupil of Shunsho, the designer of many actor prints and one of the most prominent figures in Ukiyoye.

372. ACTOR AS OTOKODATE. HOSOYE FORM. In camelia leaf green, salmon pink and pale lilac with border of black, standing on a foreground of apricot yellow, grey band of characters and grey wash ground. Signed, publisher.

*Crisp, fresh and clear impression, in collector's condition.

KATSUKAWA SHUNSEN: Fl. about 1805 to 1825

Better known for his book illustrations, and his broadsheets are rare.

373. CHERRY BLOSSOMS PICNIC AT GOTENYAMA. Servants on a yellow mat preparing lunch for a little boy and ladies in rose pink and lilac. The many cherry blossoms in (faded) pink are printed in gauffrage and looking past one sees junks at anchor in gauffered waves. Signed, publisher, Happer guaranty.

364. LADIES WATCHING THREE BOYS WITH A KITE. They are near a yellow cottage with pink thatch, bamboo fence and old Plum Tree in blossom. Signed, Happer guaranty.

No. 376

No. 375

KORIUSAI: 1725-1788

375. CHUBAN OR SQUARE FORM: TWO GIRLS AT A LATTICE WINDOW. One seated, leaning on her elbow on the barred window-sill, wears a robe of pearl grey over lavender; her standing companion in a deeper shade of violet over pink. From the barred window they look on a swift spring shower of rain through which can be seen the figures of their approaching visitors, two men. The wall paper is a delicate apricot gauffered in detached white cherry blossoms with grey and black iris border.

Signed.

SHUNSHO: Fl. 1769-1785

Who abandoned painting for color print designing and produced a series of portraits of actors and women of "powerful line and strangely delightful color."

376. JUSAN MAIRI: CHUBAN FORM. Group on the way to the Temple: Doll's Festival. A man servant carries the doll quite richly dressed in long salmon pink and black on his shoulder, two ladies accompanying. Signed, publisher: Collector's condition and WITH THE HAYASHI SEAL, COMING FROM THAT NOTED PARIS COLLECTION.

SHUNSHO—Continued

377. BROADSHEET WITH TWO ACTORS. Actor as a woman dressed in purple and pink carries a spear on her shoulder, from which a cloth is hung; seated beside her is a man with lion head masque thrown back from his face, holding a drum with black crest, his olive robe in gauffrage pattern. Signed, two figure sheets are very rare.

378. ACTOR IN A SCENE. HOSOYE. Standing near a tree and fence defending himself with the red notice-board of the Temple which he grasps under one arm. Pastel colors with brick-red head dress and borders. Fine, clear printing.

379. ACTOR AS A SAMURAI: HOSOYE. Standing in a robe of olive green, with a border in "tan" or orange of crossed hammers, lined and tied with "beni" or pink. Signed, clear printing, fine pose.

380. TWO ACTORS IN A SCENE. HOSOYE. Exquisite coloring of pale pink, fawn and orange which is oxidizing into a very pleasing tone. Signed, clear printing.

381. AN ACTOR AS A WARRIOR: HOSOYE. Wearing two swords and grasping an open letter in both hands; neutral tones of rose and aubergine, ground toned in yellowish green. Signed.

382. A YOUTH GOING TO THE BATH. HOSOYE FORM. Three-color print in rose, striped tan and mustard yellow. Orchid band and grey wash ground. Signed. Collector's condition.

383. ACTOR AS A LADY: HOSOYE. In the palest of rose and lilac robes, the background in a rosy tone, standing on an apple green ground. Signed, slight reparation in background.

384. ACTOR AS A SAMURAI: HOSOYE. Three-color print in pink, green and "tan"; he is standing holding a flute. Signed, fine condition.

SURIMONO

385. HOKUSAI: STRONG WOMAN AND WARRIOR. Whom she has subdued and who holds a red bowl into which she pours rice from the bale under her arm. Signed, gauffrage and silver printing.

386. KUNISADA-SURIMONO. GIRL FIXING HER EYEBROWS. Stooping before a dressing case of black lacquer. Signed.

387. WARRIOR SUBDUING A TIGER. BY GAKUTEL. Silver, gold and gauffrage printing, with a border in brick red gauffered in cherry blossoms in cracking ice. Signed.

388. LONG SURIMONO BY HOKKEL. "A New Dream of the New Year." A man and woman, their robes in gauffered silver and colors point to the Dream Palace printed in gauffrage in blue, yellow and silver on a great silver moon floating in bronze and blue clouds. Signed, very richly printed in bronze and silver.

389. BOYS CARRYING A GREAT ICE BALL. BY HOKKEI. The mother standing in the doorway. Signed, silver and color printing.

390. WOMAN TRAVELLING RIDING ON A BLACK BULL. By KUNIYOSHI. The bull is led by a boy. Details printed in silver. Signed.

THREE SURIMONO, by SADAKAGE

391. GIRL WALKING IN THE TEMPLE GROUNDS. Fall cherry blossoms printed in gauffrage and also silver and bronze printing. Grey border printed in pink cherry blossoms caught in a silver net. Signed.

392. WOMAN DRINKING SAKE AND ADMIRING FLOWERS. Gauffrage and silver printing and a grey border printed in cherry blossoms caught in a silver net. Signed.

SURIMONO—Continued

393. GIRL IN A PINK BOAT WITH PINK PARASOL. Village in pink and water in blue and silver gauffrage printing. Grey border printed in pink cherry blossoms caught in a silver net. Signed.

394. GEISHA GIRL PLAYING THE SAMISEN. BY SHIGENOBU. A dainty example in blue gauffered in silver, she sits with her kitten beside her. Signed.

395. NEW YEAR'S GIFTS. BY SHINSAI. Miniature garden. Dwarf palm in a bronze pot, etc. Signed, silver, gold bronze and color printing.

SURIMONO. BY HOKUSAI

Series of six, long oblong shape, procured from Bing of Paris in 1914.

396. OKAZAKI BRIDGE, DAIMIO PROCESSION PASSING. Exquisite tints of pale yellow, pink, with forest green of the utmost purity. Signed, margins, Bing collection.

397. SURIMONO: HARA, TRAVELLERS ADMIRE FUJIYAMA. The paler colors offset by use of black. Signed, margins, from Bing of Paris.

398. SURIMONO: THE CAKE DEALER FUJIYEDA. Two ladies sit under the trees behind the pink and green trays laden with cakes. Signed, margins, from Bing of Paris.

399. BUSY YEDO ON NIHON BASHI: SURIMONO. Very clear, delicate printing offset with black. Signed, margins, from Bing of Paris.

400. SURIMONO: MIYA, TRAVELLERS ADMIRE CASTLE. Three ladies with man attendant. Beautifully printed. Signed, margins, from Bing of Paris.

401. MARIKO: SUPPER AT THE INN. Characteristic Hokusai grouping, clearly and delicately colored and printed. Signed, margins, from Bing of Paris.

HOKUSAI SURIMONO—Continued

402. FLOWER ARRANGEMENT, RACK WITH TOWEL, ETC. Dwarfed pine in a blue and white jar; hot water pot and black oval bowl, printed in gold landscape on black and filled with silver water. Signed.
*From the Bing collection, Paris, 1914.

HIROSHIGE

403. ASUKA AND TSUKUDA. Each with the figure of a woman in the foreground, and landscape, background of good quality. Signed, margins, each with Happer guaranty (2 pcs.).

404. OCHANIMIZU IN SNOW. Snow falling on the white tree-covered bluffs and in the blue stream on which appears a single boat. Signed, margins, a little rubbed, but with the Happer certificate and seal.

405. SANO SHRINE IN DEEP SNOW. A "white snow" print with green of pines and the red of the Temple almost obscured. Signed, margins, Happer certificate and seal.

406. AYASEGAWA MIMOSA BLOSSOM. Mimosa blossoms against the sky, a man poling a raft on the reedy river. Signed, margins, publisher, date 1857, two moth holes, Happer certificate and seal.

407. CARICATURE SHADOW PICTURES. Clever shadows by men as Temple Lantern, Owl, Rabbit, Parrot, etc. 14 pictures on four sheets (4). Signed, three with Happer guaranty.
Complete set of "Models for 'Lightning Shadows' of 'Quick Change Shadow Game,' each signed 'Hiroshige Ki-Hitsu' (painted for fun)."

408. YAMEIRO: SUMIDA RIVER SNOW. Heavily falling snow on light blue graded water, four men on boats and rafts and inn to left in pink tones. Signed, publisher.
*Note the effect conveyed by the mass of snow in the immediate foreground into which the signature extends.

409. THREE HUMOROUS PRINTS, KOBAN FORM. Caricatures, men and women by Hiroshige. Serenade, boating party and meeting. Signed. Mounted on 1 sheet.

410. HAKONE PASS AT NIGHT. The flares light up the steep path with a peculiar yellow glow superimposed on the gray. Signed, margins, Happer certificate and seal.

411. KAMEYAMA RAIN: SUMMER. Grey and green hills and path, end of a shower and clouds breaking in a pale yellow sky. Signed, margins, publisher Tsutaya.

412. FERRYBOAT IN RAIN: "YOROI WATASHI." Ferryboat backed up to the pier in a pouring "blue rain" which has caused all the passengers to raise their gay orange, black and pale yellow umbrellas. Signed, margins, Happer certificate and seal.

413. SUSAKI AT LOW TIDE. Girls wading gathering awabi. Signed, margins.

414. SHINOBAZU POND. CHERRY BLOSSOM TIME. Ladies in the foreground under the mass of blossoms. Signed, margins, Happer guaranty.

KATSUSHIKO TAITO: Fl. 1800-1850

Pupil of Hokusai and the keeper of a Tea-House; sometimes has been known to forge Hokusai's signature.

415. PAIR OF CRANES AND YOUNG PINES. PANEL. Two-color hosoye form in pink and blue green; the birds stand on the ground preening their feathers. Signed, seal. Good condition.

416. WATERFALL AND PINE TREE. Narrow Hosoye. Deep blue tones except in the centre where a shaft of light strikes the pink trunk of the pine and the mist of the falling water. Signed, seal, margins.

417. WATERFALL AND PINE TREE. The same print, but lighter in tone and printed in green blue and aubergine. Signed.

418. BRANCH OF AUTUMN MAPLES: NARROW PANEL. The drooping branch with flame colored leaves at the end, those nearer the limb retaining the greenish yellow of early fall. Signed, margin line.

SHARAKU: 1760-1799

The "magic" name to the collector because his prints are practically unprocurable. He died very young and only a few more than 50 prints of his are on record.

419. ACTOR "IWAI HANSHIRO" AS A WOMAN. The famous delineator of female parts "Iwai Hanshiro" in a robe of red brown stripes with wide black collar over rose-pink and pale yellow on a reserve ground of ochre-yellow; half length turned to right and left hand on black collar; pale rose "forehead band." Signed; publisher, Tsutaya.

*Original impression, having the original lower and left-side margin with margin line to right.

UTAGAWA ICHIYOSAI TOYOKUNI: Fl. 1790-1810

The son of a wood-carver, famous for his sculptures of actors.

420. LARGE HEAD IN THE MANNER OF SHARAKU. An actor, the face tinted, the head bound with white jewelled band, arms folded under a blue grey robe patterned in pale yellow, grey wash ground. Signed, publisher, Uyemura; Happer seal.

*One of the very rare large heads of the Ronins, emulating those published by Sharaku in 1794. They are noted for the refinement of printing and the delicate flesh-tones.

TOYOKUM I—Continued

No. 421. Toyokuni

421. SEGAWA KIKUNOJIO AS A LADY IN BLACK. HOSOYE. A famous hosoye of the first Toyokuni, notable for the rich, velvety black of the robe, bordered in white blossoms over pink and white and tied with fawn color. Faint pink shadows on the eyes and the sun-hat and fan are toned in pink.

Signed; bird seal.
*Collector's condition.

(See Illustration.)

TOYOKUNI II

422. SHOKI AND LION. Shoki the Devil-Chaser riding on a blue and plum colored Chinese lion. Bold composition. Signed, publisher.

423. TWO GIRLS AND A HUGE SNOWBALL. Brilliantly clear impression of this lovely print, but many moth holes. Signed, soft paper, Happer guaranty.

424. TWO GIRLS READING AND WRITING. Summer scene; one wears black gauze and is seated at a low yellow table. Signed, toned, Happer guaranty.

425. GIRLS AT PLAY. EFFECT OF PINK AND BLACK. Group of five girls, two with puppet shows and two dancing. Signed, moth holes, repaired, Happer guaranty.

TOYOKUNI III

426. MOONLIGHT BOATING. Geisha on the bridge stepping into a black and yellow boat. Full Moonlight night BEAUTY IN BED, holding a pipe (2 pcs). Each signed and with Happer guaranty.

427. GIRL GOING TO THE BATH. Her lavender and white robe patterned in blue birds, suggestion of late spring snow in the background. Signed, publisher, Happer guaranty.

428. NOBLEMAN AND ATTENDANT, BY A WELL. They walk beside a black fence, admiring the soft pink color of the Cherry Blossoms growing beside it. Signed, Happer guaranty.

429. GEISHA GIRL WITH LAMP AND KITTEN: PEONY FESTIVAL WITH YOUNG GIRL ADMIRING. She is the attendant of a Nobleman. Night river view. Each signed and each with Happer guaranty (2 pcs).

430. TRIPTYCH. THREE GEISHAS HURRYING TO THEIR APPOINTMENTS. A shower has caught them on the pink bridge, and they hurriedly raise their large yellow and lavender umbrellas. Signed, publisher, Happer guaranty.

ISHIKAWA TOYONOBU: Fl. 1735-1765.

An early pupil of Shigenaga, who married the daughter of an inkeeper and went into that business. His prints are among the rarest of the Primitives.

431. THREE COLOR HOSOYE: ACTOR AND FLOWER CART. Prevailing tones of "beni" and green, in the actor's robes as he stands by the large flower-cart shaped as a jar. Backed and holes repaired. Signed, publisher. Very rare and remarkable for grace of line.

KITAGAWA UTAMARO: Fl. 1788-1804.

His father was an illustrator, but displeased by the irregular life of his son, he disowned him. Utamaro's fame rests on his prints, in which woman is the absorbing theme, and his illustrated books, which are almost unprocurable.

432. MOTHER AND DAUGHTER: BROADSHEET. The mother in a violet robe kneels beside a black lacquer box, sewing on a pink silk; the daughter in the rare shade of blue characteristic of Utamaro leans over to light the Ando. Fresh clear printing. Signed: J. S. Happer seal, and certificate.

433. MOTHER AND DAUGHTER WITH MORNING GLORIES. Seen at half length; the delicate purple of the morning glories repeated in the mother's robe, which is bordered with velvety black; the daughter's fawn colored robe gauffered in white stripes is tied with rose obi. Faint rose shadows on the eyes and the black hair in fine registration. Signed. Collector's stamp.

434. TWO LADIES GOING TO YENOSHIMA FESTIVAL. One wearing black with orchid pattern border, carrying her pipe and purse; the other with fan and stick wears lavender which has toned to a lovely bronze. Both wear broad yellow sun-hats and are seen against the rippling water, green of Yenoshima and the white peak of Mt. Fuji.

*Signed, publisher, original untrimmed condition.

435. KOBAN FORM. GIRL BATHING. Only her bare shoulders and arms can be seen as she leans forward bathing her throat; the massed black of her hair with the damp strands on her forehead and neck has been equalled by no other artist. The outlines are beautifully clear, and the red of the lips very fresh. Signed: Publisher. Rare example of the nude.

No. 436. Toyokuni

No. 437. Utamaro

TOYOKUNI I. 1790-1810

436. IWAI KUMESABURO WITH LARGE YELLOW HAT. Robe of small stripes of wine red and brown tied with soft black and collar of black. One hand to the face, the other holding a large yellow hat. A stately and graceful figure of Toyokuni's best period. Signed, publisher.

(See Illustration.)

UTAMARO: 1788-1804

437. A COURTESAN DETAINING HER LOVER. A daring composition of much artistic excellence and in perfect harmony of coloring. Broadsheet, unsigned.

(See Illustration.)

438. MUSICAL PARTY. Girl seated with drum on her shoulder, her lavender and grey robes gauffered in white lotus and peonies; boy with yellow drum, and a girl standing with flute. Signed, publisher.

439. COURTESAN. HER MAID AND LITTLE GIRL. Seen at half length. Pale shell pink and black predominate. Signed, lower part rubbed.

440. SEIRO MIROAKA: TWO GIRLS IN FANCY DRESS. Seen at half length, each with a yellow pestle on one of which is the signature. Note the fine clear printing, especially of the hair, through the thin pink edged green head-dress of the taller girl. Signed: Margins, publisher. Happer certificate and seal.

441. CIRCULAR PRINT ON A BROADSHEET: MOTHER AND DAUGHTER. The mother tying her yellow sun-hat under her chin, while the daughter ties up their travelling bundle; background of saffron yellow hill, pine-trees, and a clear white Fuji, the snow melting into the yellow base. Signed. Clear sharp printing. Happer Guaranty.

442. WOMAN SEATED CARESSED BY A MAN. His robe is gauffered in thin white stripes and she wears violet, tied with an orange sash. Child and drum at their feet. Fresh impression.

443. THREE GIRLS DRAWING A FESTIVAL BOAT AS A COCK. First sheet of a triptych in rich color combination but rubbed. Signed, Happer guaranty.

KEISAI YEISEN: Fl. 1820-1840.

The son of a calligrapher he went to live with Yeizan's father and was much influenced there. He was eccentric and dissipated, but his work was brilliant and in demand particularly the landscape.

444. TWO GEISHAS: LARGE HEADS. One in a robe of dark gauze adjusting the hairpins of her companion. Signed, margin, well and clearly printed; certificate and seal of J. S. Happer.

445. DIPTYCH: TWO GEISHAS IN THE SNOW. One carrying a yellow hibachi has dropped her large black and yellow umbrella in front of her companion, who is protected by a serving man carrying a yellow umbrella. Signed, publisher, Happer guaranty. Fine clear impression.

YEISEN—Continued

446. GIRL AT HIRATSUKA STATION. The background a fine landscape in mist. Signed, publisher, Happer guaranty.

447. COURTESAN EN PROMENADE: GALA ATTIRE. Signed, publisher. Seal and certificate of J. S. Happer.

448. TOTSUKA STATION. Girl attendant of a nobleman. Holding an open fan and standing beside a lacquer box. Signed, Happer guaranty.

449. GEISHA AT HAMAMATSU STATION. Turning to watch a coolie control a restive horse. Signed, publisher, Happer guaranty.

450. OIRAN IN GAY SPRING COSTUME. Her robe adorned with a Peacock beautifully displayed. Signed. Happer certificate and seal.

451. GIRL WALKING NEAR NIPPORI. Landscape background of bridge, village and Mt. Fuji with grey base and white cone. Signed, publisher, Happer guaranty.

KIKUKAWA YEIZAN: Fl. 1800-1830.

The son of a maker of artificial flowers, a close friend of Toyokuni, who became very popular after Utamaro's death.

452. TWO COURTESANS DRESSING. Tall Beauty in lavender tying her obi, her companion, whose light brown robe is tied with black kneels by a dressing table. Signed, published, Happer certificate and seal.

453. THREE THIRSTY GIRLS. In a pretty cluster on the Verandah; one pouring sake, another with her arms round her companion laughingly taking away the pink cup. Effect of pink and pastel colors on a pale yellow ground. Signed, margins. Certificate and seal of J. S. Happer.

454. LANDSCAPE WITH FIGURE. Courtesan crossing a turf bridge of aubergine, with running stream landscape of nice tone beyond. Signed, two margins, fine clear condition. Happer certificate and seal.

*Landscapes by Yeizan are very rare.

HOSODA CHOBUNSAI YEISHI: Fl. 1780-1800.

An aristocrat among print artists and familiar with Court Life, his style is marked by elegance of line and refinement of color. Prof. Fenollosa calls him "The Lord of Temmei."

455. COURTESAN PAINTING A FAN. BROADSHEET. A beautiful clear example. Under the outer robe of fawn color lined with white, patterned with green lotus in green network she wears a robe of pure white gauffered in detached cherry blossoms, and tied with pale yellow. Kneeling on one knee she holds the fan on the long lovely lines of the other dipping her brush in the ink box on a low pink table. Reserve ground of palest yellow. Signed, publisher, Eiju.

(See Illustration.)

456. A COURTESAN SEATED READING A LETTER. Reserve ground of pale yellow; her robes are purple (faded) and pink tied with an orange sash; with bent head she reads the letter held in both hands, another letter on the ground between the long lines of her knees. Signed. Publisher, Eiju.

CHOKOSAI YEISHO: Fl. 1790-1805.

Pupil of Yeishi, of great ability, some of his work ranking with that of Yeishi and Utamaro.

457. THE YELLOW PLEASURE BOAT. TRIPTYCH. A beautiful clear example in the Yeishi manner. A splendid Pleasure Boat of black and yellow freighted with Beauty robed in shell pink, pale lilac, apricot, and sage green offset with soft black. Note the delicate gauffrage, particularly in the pattern of the rose-colored dress of the standing figure holding a veil.

*Signed, original and collector's condition of especial beauty, with good margins for joining up.

(See Illustration.)

YEIZAN: 1800-1830

458. GIRL IN BLACK IN A SNOW STORM. She is sheltering under a lilac and yellow umbrella. A beautiful figure in soft black seen against the grey snow. Signed, publisher. Mr. Happer's certificate and seal.

459. ACTOR AND A GEISHA GIRL. Seen at half length. He wears olive with grey and white rings, and her robes are black gauze over grey. Signed.

460. KOBAN: MOTHER AND SON. The little fellow dragging her by the hand to show his new butterfly whip while she tries to finish combing her hair. Signed. Happer certificate and seal.

461. LADIES AND THE ROYAL CAR OF BLACK AND YELLOW. A pretty group in pastel and white robes tied with yellow and black, the black most artistically distributed. Signed, margins.

462. TWO GEISHA GIRLS ON THEIR WAY. Their robes of lavender, pale green and light brown, tied with dull black and brocade. Signed, publisher.

463. LADIES UNDER A CHERRY TREE. Effect of pink, grey and fawn color. One tying a poem to the branches, her companion and a child admiring the blossoms. Signed, publisher.

YOSHIFUJI

464. SILK WORM CULTURE SERIES. Mother showing her little son how to brush off the silkworm eggs. Signed, publisher, Happer guaranty.

No. 105. Hiroshige: Karuisawa